University of Alberta

Intertextuality, Genre and Rhetoric in a Grade 12 High-Stakes English Language Arts Examination

by

Gloria Michalchuk ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

Department of Secondary Education

Edmonton, Alberta
Fall 2007

Library and
Archives Canada

Published Heritage
Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence
ISBN: 978-0-494-33029-6
Our file Notre référence
ISBN: 978-0-494-33029-6

NOTICE:
The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:
L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.

Canada

Abstract

This study is a descriptive, qualitative exploration of the relationships among intertextual connections in the first component of the Alberta Education's January 2006 Grade 12 Academic English Language Arts Examination. On this high-stakes examination, students are invited to respond to thematically-linked visual and written examination texts, such as photographs, poetry, fiction and non-fiction, in a manner — critically, personally or creatively—that best suits the students' communicative needs. Based on study findings, this innovation not only provides increased opportunities for examinees to respond via the prose-forms that best suits their purposes, but to voice diverse rhetorical positions toward numerous aspects of and within the visual and written examination texts. This study asks two questions:

- What are the intertextual features deployed within creative student-generated text in an examination setting and how are these intertextual features related to author's rhetorical positioning?
- How is the rhetorical nature of examinee-generated creative responses shaped by whole-text structures (prose-forms)?

Text-linguistic discourse analysis of 375 creative prose-forms indicates that unmarked quotation is the major rhetorical vehicle by which students embed intertextual connections as they formulate final and, perhaps, unresolved rhetorical positions. More exactly, story prose-forms contain intertextual blending of various examination texts. The textual patterns present in letters and diary-journal prose-forms exemplify temporal and site-specific intertextuality—signs of the ways in which prose-forms shape both rhetoric and the nature of intertextuality. Use of marked quotation in the creative prose-forms generated analyzed in the study often manifests as *floating* intertextuality; that is, marked

citation devoid of its originating source. These creative genres also exemplify rhetorical strategies that function either (or both) intertextually and intratextually. Intertextual connections vary in their intensity and their rhetorical transparency. In addition, via multi-directional and multi-layered intertextual-rhetorical intersections, creative prose-forms often support simultaneous aligned, counter, alternate and, sometimes, unresolved rhetorical stances and positionings. Moreover, findings suggest that individual prose-forms open rhetorical spaces for critical, societal, humorous and philosophical discourses—rhetorical and expressive diversity that should be encouraged through experimentation and practice of creative forms of writing in high-school classrooms.

Acknowledgements

I thank my supervisor Dr. Margaret Iveson who both supported and enabled me to expand my vision to include doctoral research in the area of creativity. Dr. Iveson's insight and guidance pointed me toward areas that I was fascinated with but, based upon my second-language educational background in combination with self-defined boundaries, had not considered. I also thank Dr. Iveson for her devoted dedication to developing secondary education in Alberta which I believe not only aided my being able to access the ELA 30-1 database, but my being treated so graciously and hospitably by Alberta Learner Assessment staff.

Within Alberta Education, I thank Barbara Proctor-Hartley, examination manager at Alberta Learner Assessment, for both her support during my research process and our invigorating discussions. I thank Rita Boonstra for her patience with my need to re-visit and once again, re-visit examination texts. Finally, I thank the Alberta Learner Assessment Branch for providing a comfortable working space during my analysis of secured examination texts.

I am exceedingly grateful to Dr. David Pimm for his energetic insight and guidance. Dr. Pimm's constant encouragement is a credit to and model for all academic educators and scholars. I also am grateful to Dr. William Dunn, Dr. Jill McClay, Dr. Theresa Rogers, and Dr. Ingrid Johnston for their academic interest in, feedback on, and discussion of my study and dissertation. Finally, I thank the Department of Secondary Education for securing financial support via a Dissertation Fellowship which enabled me, in my final year, to dedicate myself to scholarly activity.

Although doctoral study is an academic and scholarly endeavor, it cannot be accomplished without the support of those nearest to us. I particularly admire and appreciate my husband, Alex, for planting the "doctoral seed," for constantly tending to its development, and for being there to carry me over the finish line. I thank Pat Leach, my running partner, for her ability to endure my constant bouncing of ideas during gasps for air. I was further blessed with spiritual and emotional support from my loyal friend Jo-Anne Hansen who never doubted my ability to succeed. Similarly, I thank my friend and peer Dr. Yi Li for her willingness to share her wisdom regarding her doctoral experience and thesis-writing process.

The cliché "I couldn't have done it alone" best sums up not only my dissertation-writing process, but my doctoral journey. I thank you all for your support during this transformative experience.

Table of Contents

1. Introduction to the Study... 1

General Overview 1
    Definitions of Terminology... 2
Why Research the Contents of an Examination?.. 4
English Language Arts in Alberta.. 12
The Object of Study: Part A of the Grade 12 ELA 30-1 Examination....... 14
Discourse Analysis: 18
    Archives as Process-Generated Information.............................. 25
Significance of the Research.. 28
The Scope of the Study.. 37
Chapter Summary... 40

2. A Method to Search for Intertextual-Rhetorical Intersections in Creative Responses.. 42

Choosing the Appropriate Methodology.. 42
Description of the Study.. 44
    Ethical Guidelines.. 45
    The Research Questions.. 47
    Preliminary Investigations 48
    Pilot Study... 49
    The Study Sample.. 56
Communicative Modes: Identifying Response Types.................................. 57
    Study Modifications... 60
Representative Sample... 62
Sub-Categorizing Prose-Forms... 64
Chapter Summary... 70

3. Story Prose-Forms... 73

Introduction... 73
Re-classifying Narrative Essays and Stories...................................... 73
Marked Intertextuality in Story Prose-forms...................................... 80
Unmarked Intertextuality...83
Unmarked Quotational Transformations... 84
The Nature and Rhetorical Functions of Intertextual Connections in Stories 90
Chapter Summary..96

4. Letter Prose-Forms.. 98

Introduction... 98
The Representative Sample... 99
Salutations in Letter Prose-Forms..100
Marked Intertext Features in Letter Prose-Forms..........................103
    Marked and Floating Intertextual Connections..........................107
    Evidence of Rhetorical Shaping by Prose-Forms........................ 108
Unmarked Intertextuality in Letter Prose-Forms............................113
Intertextual Repetition.. 115
Societal Discourses in Letter Prose-Forms.................................. 134
Chapter Summary..135

5. **Diary and Journal Prose-Forms...139**

Introduction..139
Generic Sub-Categorization: Blurred Boundaries............................140
The Representative Sample...147
Single- and Multiple-Entry Journals and Diaries: Whole-Text-Level
Textual Features..152
Multiple-Entry Diary-Journal Prose-Forms.....................................154
    Marked Intertextuality 154
    Unmarked Intertextuality...159
The Rhetorical-Shaping Nature of Multiple-Entry Prose-Forms..............167
    Intertextually-Charged Dates..167
    Intertextually-Charged Personas...177
Intertextual Repetition in Multiple-Entry Diary-Journals......................185
Humour and Alternate Discourses in Multiple-Entry Diary-Journals.........187
Chapter Summary.. 190

6. Prose-Form, Intertextuality and Rhetorical Spaces.............................. 194

Introduction..194
Multi-disciplinary Research and Rhetorical Positioning....................... 194
Re-conceptualizing Intertextual Features.......................................197
The Nature of Intertextuality in Creative Prose-Forms........................202
    Floating Intertextuality...203
    Intertextual Repetition...206
    Blending: The Weaving of Intertextual Connections......................208
Intertextual-Rhetorical Intersections...208
    Parallels, Inverse Parallels and Echoes......................................209

The Linguistic Visibility of Intertextual-Rhetorical Intersections............. 213
Quotational Transformations and Rhetorical Transparency....................217
The Rhetorical Influence of Whole-Text Structures............................229
    Intertextual-Rhetorical Intersections in Specific Creative

Prose-Forms.. 234
Considerations for Educational Stakeholders.. 249
Re-visiting the Study-Findings.. 252

Bibliography..**255**

Appendix A: Alberta Education's Program of Studies: English Language Arts.. 270

Appendix B: January 2006 English Language Arts 30-1 Examination Information.. 278

Appendix C: Letter of Purpose and Consent.. 291

Appendix D: Examples of Societal Discourses in Letter Prose-Forms................ 294

Appendix E: Excerpts from Examinee-Generated Multiple-Entry Diary-Journal: Societal Discourses.. 296

List of Tables

Table 1. Comparison of Rhetorical Modes: Representative Sample & Rescores.... 67

Table 2. Paraphrased Story-Snippets from the Personal Response to Text Assignment, January 2006 ELA 30-1 Examination 86

Table 3. Story Prose-Forms: The Rhetorical Effect of Tone in Quotational Transformations... 86

Table 4. Types of Parallels and Story Examples.. 91

Table 5. Multi-directionality of Inverse Parallels in Story Prose-Forms.............. 94

Table 6. Opening Salutations in Letter Prose-Forms...................................... 100

Table 7. Letter-Composing Personas Indicated in Closing Salutations................ 101

Table 8. Marked Citation & Phrasal Collocations in Letter Prose-Forms............. 103

Table 9. Diary and Journal Prose-Forms: Student-Generated Initial Planning Page Information.. 148

Table 10. Single-Entry Diaries and Journals: Paragraph Structure.....................153

Table 11. Diaries: Multiple Entries (12 in total)...171

Table 12. Journals: Multiple Entries (14 in total)..172

List of Figures

Figure 1. Representative Sample: Number of Responses by Rhetorical Modes..... 63
Figure 2. Representative Sample: Percentage of Rhetorical-Mode Types............64
Figure 3. Creative Prose-Forms in the Representative Sample..........................65
Figure 4. Sub-categories of Prose-Forms within Creative Responses.................66
Figure 5. Re-Scores: Number of Responses by Rhetorical Modes.....................67
Figure 6. Essay & Creative Prose-Forms: Representative Sample and Re-Scores...68
Figure 7. All Prose-Form Categories: Representative Sample and Re-Scores.......69
Figure 8. Creative Prose-Forms: Comparison of Representative Sample and Re-scores..70

Chapter One

Introduction to the Study

> *Fiction offers the children an opportunity to escape the intrusive gaze of others on their actual lives, while at the same time giving them the scope to talk about what is deeply meaningful to them in a disguised, metaphoric form.* (Fox, 1993, p. 21)

General Overview of the Study

My archival study involves a descriptive and qualitative text-linguistic discourse analysis, focusing on written text generated within a component of Alberta Education's grade-twelve academic English language arts (ELA) Examinations (Part A) which deliberately invites varied student response. The thematically-linked Personal Response to Text Assignment (PRTA) prompt invites students to respond to one or more thematic visual and written texts such as photographs, poetry, fiction and non-fiction, in a manner—critically, personally or creatively—and in the prose-forms that best suit students' communicative needs. In other words, examinees are expected to organize their ideas and express them clearly through appropriate creative prose-forms so that that readers (and teacher-markers) comprehend the examinees' communicative purposes. First piloted in 2002, and then introduced in 2004, this innovative move in a standardized, performance-based, governmental exam will likely have wide-reaching pedagogical implications in the language arts classroom. Therefore, research into the Alberta ELA 30-1 assessment modification is needed to provide invaluable feedback that may serve to enhance assessment design, student learning and composition instructional practice.

However, there are several theoretical concerns underlying this expressive innovation: one is a presumption that simply freeing students from generic constraints will enable them better to undertake the second assignment (Part B), namely a thematically related literary critique within a specified genre[1]. The common generic responses to reader-response type of assignments tend to be personal or literary essays. A second presumption is whether students need to use the validated forms of both specific written genres and standard English in order to communicate their ideas in Part A.

In the early stages of my doctoral research planning, the above-mentioned theoretical considerations were intriguing. However, educational research is a relational endeavor. After carefully moving among various institutional, ethical and confidentiality documents, and guidelines set forth by the database provider, my doctoral research transformed into an archival study of a negotiated possibility. What initially appeared as research constraints, in actuality became creative alternatives that guided the direction, the nature, and the discoveries of this qualitative, descriptive and exploratory text-linguistic discourse analysis.

Definitions of Terminology

Grounded in social constructionism, discourse analysis, as both theory and methodology, has proliferated in multiple disciplines (Barton, 2004; Huckin, 2004; Wodak, 1989). This multi-disciplinary focus is not without its problems. Many researchers in this area lament that multi-disciplinary approaches have created a lack of common terminology (Ainsworth & Hardy, 2004; Phillips and Hardy, 2002; Wodak, 1989) and a lack of communal discourse theory building (Weiss & Wodak, 2003). My research is influenced by concepts from several disciplines and is, therefore, not exempt from the terminological complexity named above. Therefore, I have included a description of the terminology that will be utilized throughout this dissertation.

---

[1] The *Alberta Education* document *A Student Guide: Preparing to write the ELA 30-1 diploma examination in 2006 - 2007* specifies that a "prose composition" is required (p. 8). Although direct reference to the anticipated prose-form is not specified in Part B in the January 2006 ELA 30-1, the instructions on the page introducing the assignment suggest that a critical/analytic response in the form of a literary essay is the anticipated prose-form.

Text will be referred in the context of this study in the following ways:

- As a noun[2] which is further defined as having a beginning, a middle and an end. In this instance, *text* (non-count) can also be broken down into parts. These parts are referred to as individual *texts* (countable) which can be either student-generated (i.e. an individual student's response) or a piece or part of the examination (i.e. a photo, a short story, a cartoon, etc.).
- As a general non-count noun (*text*) which refers to phrases, sentences, paragraphs, an essay or several essays.
- As *examination text* which refers to the combination of the written examination prompt (guiding question or directive) and the visual (i.e. photos) and the written (poem, novel excerpt) texts embedded in the examination.
- As *student-generated text* which refers the database that contains students' responses to the Personal Response to Text Assignment.

Intertextuality: refers to relationships among written works or as defined by Bazerman (2004), "the explicit and implicit relations that a text or utterance has to prior, contemporary and potential future texts" (p. 86).

Prose-form: refers to the precise nature of and textual form within the general categories of response types. For example, creative responses may be in the form of a letter, a diary, a short story and so forth, while a critical response may be a literary essay.

Response Type: will refer to the general categories—critical, creative or personal—as outlined in Alberta Education's Program of Studies curricular document. For more detailed descriptions of these terms, please refer to pages 6-7.

Rhetorical Mode: the overall textual structure used to represent a viewpoint or the writer's positioning in regard to the objects and phenomena of thematic examination text.

Rhetorical Positioning: the ways in which the text linguistically constructs the writer's position in relation to the examination text.

---

[2] Anker (2003) describes a count noun as naming "a distinct individual item that can be counted." Alternately, she describes a non-count noun as naming "a general category or group that cannot be divided easily into distinct, countable items." The simple example given is *music*.

Why Research the Contents of an Examination?

At the heart of communication is the semiotic system—language—which carries meaning not only through multiple channels (e.g. spoken, written, multi-media), but also on multiple contextual and linguistic levels (i.e. lexical, syntactic, semantic and whole text). Methods for measuring and interpreting one's ability to maneuver at various communicative levels of this semiotic system is both the goal of Language Arts assessment, and the focal point of passionate debate. Although most educators agree that assessment is valuable for student-skill and program evaluation (Ramanathan & Kaplan, 2000; Shepard *et al.*, 1996) many educators question the inequity, as well as the validity and reliability, of the high-stakes measurement instruments used to assess skill levels (Farr & Beck, 2003; Madaus, 1994).

Questions and issues surrounding equity and its opposite—inequity— have also arisen from high-staked assessment practices. At the core of these discussions is how high-stakes assessment practices affect access to post-secondary educational institutions. Equitable access is considered to be an essential prerequisite for individuals who wish to actively and equitably participate as societal members in the rapidly developing North American marketplace. However, before entering post-secondary education, students are required to pass high school examinations. Therefore, assessment of the assessment tools in use is critical to ensure that all members of society have equal access to higher education. Linn (2000) reports differing racial/ethnic, first-attempt, pass rates in the Florida high school competency test. Statistics showed that three-quarters of Caucasians passed their first attempt of high school competency tests, as compared with one quarter of African-Americans, and three-fifths of Hispanic students. Linn notes that despite changes in assessment and at times, "encouraging improvement" in pass rates from 1979 – 1984, African Americans have subsequently experienced a "gradual erosion of first-try pass rate[s]" (p. 6).

Similarly, in the state of Texas, Hoffman *et al.* (2003) report that the rise in test performance standards correlates with a "dramatic rise in high school drop-out rates, especially among black and Hispanic students" (p. 629). These researchers describe the complexity of a social dilemma created from pro-active governmental measures to offset racial and ethnic test-score inequity generated by Euro-centric examination and evaluation criteria:

> Test scores are a dilemma for minorities because, on one hand, the lower scores perpetuate stereotypical beliefs about their lower academic ability while, on the other hand, simultaneously providing the rationale for greater resource allocation to students of color. Lost in the argument are issues about poverty, parental income and resources, conditions of the schools, and neighborhoods, and other factors that influence the quality of education and levels of academic achievement among minorities. (p. 621)

To further illustrate criteria for survival in an ever-expanding technological society, Harklau (2003), a second language writing researcher, argues that the children of immigrants in United States, as "byproducts of the secondary educational system" (p. 153), are inadequately prepared for success in post-secondary schooling. She argues that these "ear learners" of English (also referred to as *Generation 1.5*) receive little language support and are misdiagnosed through testing, while being further stigmatized by inappropriate remedial class placement. She further asserts that the marginalization of this ethno-linguistic minority hinders their future chances of entering post-secondary institutions, because they often cannot adequately meet certain academic standards. In addition, this process, of which assessment is a part, may negatively affect their identity or sense of self.

In a European educational context, Moore (1996) undermines Farr and Beck's (2003) assumption that language arts test instruments provide unbiased measurements of student performance by highlighting how differing values in the private (home) realm and the public (school) realm can negatively affect test scores:

> In both North America and the United Kingdom, longitudinal studies of young children at home and at school (e.g., Heath, 1983; Tizard & Hughes, 1984) as well as individual case studies of school-based assessments of students from cultural minorities (e.g., Labov, 1977; Moore, 1993), have often indicated wide gulfs between what is valued and practiced in home-based communities and what is valued and encouraged in school, and have also described how such variations may impact both student performance and teacher assessment. (p. 306)

Moore's comment also points out the ways in which certain types of knowledge and certain dominant cultural discourses are validated and reinforced by assessment practices and assessment standards.

Madaus (1994) claims that "different cultural groups in U.S society may have different intellectual traditions that create different conceptions of reality than that tapped by our testing instruments" (p. 80). He asserts that community cultural values such as "subjectivity, feelings, reflection, introspection, and discernment" (p. 80) are replaced with foundational values in current assessment practice. These values are:

> Utilitarianism, economic competitiveness, technological optimism, objectivity, bureaucratic control and accountability, numerical precision, efficiency, standardization and conformity. (p. 79)

Madaus further suggests that by dismissing the inherent social and interpersonal aspects surrounding assessment, minority groups are denied opportunities, such as educational and institutional grants and funding (based on test scores), which are critical for access to and the development of school technology.

Yet other researchers focus on the goals and the results of what is at stakes in high-stakes standardized assessment. Hoffman *et al.* (2003), within the context of the U.S states of Michigan and Texas, describe the *high-stakes* in assessment as a combination of personal, professional and economical dynamics:

> The severity of consequences in high stakes assessment involves a denial of access to something desired (e.g. passing on to the next grade level for students, a job for the following year for a teacher), or a denial of the rewards/recognition given to others who perform at a higher level (e.g. no merit pay for administrators). (p. 620)

Baker, O'Neil and Linn (1993) suggest that testing is "an instrument for reform" and a "policy lever for change" (p. 1213). They add that "high stake consequences" extend beyond the classroom and focus on "systemic accountability, teacher and student certification, and selection" (p. 1213). In other words, all levels of the educational community or network are affected by assessment practices.

Reflexive relationships exist among high-stakes assessment, curriculum and classroom practice; however, views of the goals within these shaping practices are mixed. Specific to language arts testing, Farr and Beck (2003) suggest:

> Tests do determine, at least to some extent, what is taught. Therefore, the issue is really a concern with whether what is tested is what ought to be taught, or whether the test reflects important curricular goals. (p. 594)

Farr and Beck explain that if testing is well designed, teaching to the test is no different from teaching to the curriculum. They do question, however, if the consequences of test scores are legitimate, since "the overriding purpose for assessment in language arts is to promote a broad understanding of students' language skills that can lead to constructive change" (p. 592). Based on evidence from examination results, their recommended changes suggest aligning accurate assessment measurements, curricular goals, language arts programs, and of course, composition classroom practices. In sum, Farr and Beck's recommendations suggest that assessment should accurately reflect the curricular goals upon which language arts programs are based. Classroom practice, therefore, is shaped by both curricular goals and assessment tools.

Although my research does not focus on the congruency of curricular, assessment and classroom practice goals, it does focus on an innovation within a high-stakes assessment that may have high-stakes consequences for both teachers and students. Formerly a reader-response type of assignment, the innovation within the Personal Response to Texts Assignment offers students, in my mind, a refreshing alternative to the standard and traditional personal or literary essay response. Students have the option of representing their ideas via a creative prose-form such as a short story, a letter, a diary, a script, and so forth. The PRTA innovation, of course, is grounded in the *Program of Studies* curricular document which simultaneously guides both assessment and classroom practice. More exactly, ELA 30-1 General Outcome 2 states:

> Students will listen, speak, read, write, view and represent to comprehend literature and other texts in oral, print, visual and multimedia forms, and respond personally, critically and creatively. (p. 12)

Both the curricular directive and the writing option in Part A of the high-stakes provincial examination undoubtedly places onus on classroom teachers not only to expose students to personal, critical and creative forms of writing, but to provide opportunities for students to practice composing these various prose-forms. Since creative prose-forms, as response-types, have been introduced only recently in the ELA

30-1 examination, it seems obvious that a rigorous study of their rhetorical content is warranted—particularly since the rhetoric within creative prose-forms generated by examinees will be evaluated in tandem with traditional responses such as personal and literary essays.

In addition to reflexivity among curricular goals, assessment, and classroom practice, some researchers are concerned about the reliability of high-stakes test scores and the authenticity of assessment tasks. For example, some educators argue that stress is one of many factors that skew large-scale, standardized test scores (e.g. Lebauer, 1988) while others suggest that examination designs are flawed, and, thus, do not provide accurate measures of students' abilities. For example, if examination tasks or exercises are not authentic, then they cannot be reliable and valid indicators of 'real world' skills or applied knowledge (Bateson, 1994; Valencia, 1990). Specific to English language arts assessment, critics argue that the focus of many writing tasks is unclear which, in turn, confuses examinees as to both the audience and purpose for the writing. Farr and Beck (2003) caution test designers that unclear examination prompts invite individual interpretations and internalizations which lead to undesirable, and significantly varied, examinee responses. These researchers further argue that if an examination rubric does not account for varied responses, or if markers are expecting specific responses, students' grades may be adversely affected should they fail to meet these expectations.

Intriguingly, the innovation in the object of study, the Grade twelve ELA 30-1 examination, provides opportunities for students to create varied responses to a series of visual and written texts. In the context of the ELA 30-1 examination, Alberta Education has taken care to create a rubric that anticipates not only varied responses, but the first-draft writing of personal, critical and creative prose-forms[3]. My study, negotiated with the database provider, Alberta Education, does not evaluate the reliability, validity or quality of the content in the January ELA 30-1 examination or its accompanying assignment rubrics. Likewise, my study does not evaluate the quality of the rhetoric of individual creative prose-forms. What it does analyze is the nature of the rhetoric realized through intertextual connections in creative prose-forms. This investigation of the relationship between intertextuality and rhetoric logically provides an opportunity to determine if groupings or specific kinds of creative prose-forms such as stories, letter and so forth, have specific communicative influences. Although the literature on genre suggests prose-forms do have communicative functions (Devitt, 2004, Miller, 1994; Luke, 1994), my study investigates this claim by asking whether specific creative prose-forms have communicative functions that shape the nature of examinee-generated rhetoric (see the second research question in Chapter Two).

To summarize the discussion thus far, the resulting reverberations of standardized assessment draw criticism of the design, intentions and shaping influence of high-stakes examinations. However, despite the plethora of criticism directed at assessment instruments, other researchers point to the overall goals and benefits of assessment practice. For example, Farr and Beck (2003) state that feedback from examination results have the potential to positively align accurate assessment measurements, curricular goals, language arts programs, and composition classroom practices:

> Process assessment is critical in planning and guiding instruction, but product measurement is essential in gauging the success of a program or intervention. (p. 597)

---

[3] The rubrics for both the Personal Response to Texts Assignment and the Critical/Analytical Response to Literary Texts Assignment are available in Appendix B.

Similarly, Shepard *et al.* (1996) advocate assessment and curricular reflexivity:

> Performance assessments that embody important instructional goals are one way to invite instructional change, and assessments have the added advantage of providing valuable feedback about student learning. (p. 17)

At the post-secondary level, with respect to teacher educators, Ramanathan and Kaplan (2000) claim:

> Teacher educators have a responsibility to sensitize potential L2 writing instructors to the ways they—partially in their participation in certain disciplinary social practices and their respective evolutions as "authors"—contribute to the general (in)flexibility of genres. (p. 172)

Ramanathan and Kaplan are suggesting that awareness of the social practices that shape educators and work through them can reflexively serve to free them. The more awareness classroom teachers (I suggest both first- and second-language (L2) composition instructors) have as to the ways in which they shape and are shaped by writing practices, the more opportunity they will have to influence composition pedagogy, classroom practice, and student learning positively.

Both Shepard *et al.* (1996) and Farr and Beck (2003) stress the importance of feedback and reflection at all levels of educational practice. Since most educators agree that assessment and curriculum reflexively shape each other, it is reasonable, then, to suggest that assessment modifications, ones that "embody important instructional goals" (p. 17), warrant investigation. Based on the interconnectivity among curriculum, assessment and classroom practice, the recent high-stakes ELA 30-1 examination modification (Personal Response to Text Assignment) needs to be explored. Specific to this study, research findings as to the rhetorical nature of the newly-added creative responses within the PRTA can provide valuable information for educational stakeholders such as assessment designers, teacher educators, classroom teachers, students and so forth. In sum, high-stakes assessment is a condition of educational practices—a condition that is not abating. Pragmatically, my study does not question assessment practice but, pragmatically, investigates a creative addition to a high-stakes ELA examination that, from my perspective, is a positive shift and a positive innovation within a field that is often considered to be restricting. What is researched is valued. What is valued for educators is usually what is reflected in curriculum and correspondingly, in assessment; therefore, a study of a space that has been carved in a high-staked examination for creative expression and creative prose-forms warrants investigation.

English Language Arts in Alberta

In general, the curricular expectations and goals for the province of Alberta are outlined in the document, the *Program of Studies*[4]. For English language arts, it is expected that the strengthening of students' abilities in six interrelated arts—listening, speaking, reading, writing, viewing and representing—is facilitated through students' participation in contextualized oral, print, visual and multimedia texts in and outside of the classroom. These six language arts are further grouped into the following pairs: listening and speaking; reading and writing; and viewing and representing. *Listening* and *speaking*, of course, focus on oral language use and comprehension, while *reading* and *writing* predictably focus on written text. *Viewing* is defined as the skills of acquiring and assessing information from "visual imagery" to appreciate, understand and evaluate the experiences, ideas and perspectives of others. *Representing*, defined as "the expressive counterpart of viewing" (p. 3) is sub-divided into the use of visual and sensory (i.e. tone of voice, sound, atmosphere) techniques, and print such as figures, graphs, tables, etc. that suggest "spatial relationships, time sequences, and relationships between and among concepts and ideas" as a form of communication (p. 3). These six interrelated arts are further conceptualized as general and specific learning outcomes.

---

[4] See Appendix A for the attached 6 pages of the Alberta's *Program of Studies for English Language Arts*. The full document (66 pages) can be viewed at: http://www.education.gov.ab.ca/k_12/curriculum/bySubject/english/default.asp#program

General outcomes listed in the *Program of Studies* outline the anticipated and, eventually, evaluated learning goals at various grade levels. These desired general outcomes are intended to guide educators as they facilitate student interaction with a variety of texts. Educators, with the general outcomes in mind, generate in-class activities and varied projects (i.e. research, multi-media presentations, etc.) with the purpose of enhancing required and testable language arts skills. The following five ELA general outcomes from the *Program of Studies* require students to:

- explore thoughts, ideas, feelings and experiences;
- comprehend literature and other tests in oral, print, visual and multimedia forms, and respond personally, critically and creatively;
- manage ideas and information;
- create oral, print, visual and multimedia texts, and enhance the clarity and artistry of communication;
- respect, support and collaborate with others.

(p. 8)

These general outcomes, in turn, are further contextualized into *specific outcomes*[5] or concrete skills that are further visible and measurable through classroom formative and summative assessment, and in final standardized, performance-based provincial assessment.

---

[5] Specific outcomes are available on the following document retrieved on November 5, 2006 at: http://www.education.gov.ab.ca/k_12/testing/diploma/bulletins/humanities/eng301/part_a.asp

General and specific outcomes in the provincial curricular document, the *Program of Studies*[6] (Alberta Learning, 2006), address the varying interests and study needs of diverse students. Specific to English language arts, two possible high-school routes vary in the selection, emphasis, and focus placed upon textual materials. As stated in the *Program of Studies: English Language Arts* curricular document, the high-school 10-2, 20-2, 30-2 course sequence is designed for "students interested in the study of pop culture and in real-world world contexts" (p. 7). Generally, the grade 10, 11 and 12 sequence (-2) have lower standard requirements for reading and writing and, thus, is designed to prepare students for daily literacy activities as compared to post-secondary academic study. The 10-1, 20-1 and 30-1 course sequence, in contrast, is academically oriented. This latter course sequence (-1), having higher reading and writing standards, is designed for "students who are interested in the study, creation and analysis of literary texts" (p. 7). The object of study in this study is a component of the final academically-oriented, Grade twelve ELA 30-1 provincial examination.

The Object of Study: Part A of the Grade 12 ELA 30-1 Examination

In Part A, the thematically linked PRTA[7] precedes the 'Critical/Analytical Response to Literary Texts' assignment. According to information on the Alberta Education web site[8], the PRTA was designed to:

---

[6] See Appendix A, Program of Studies: Provincial Goals for English Language Arts, (p. 3). Document retrieved on July 2, 2007 at http://www.education.gov.ab.ca/k%5F12/curriculum

[7] See Appendix B to view the content of Part A of the January 2006 ELA 30-1 examination. The original document was retrieved on April 15, 2006 at: http://www.education.gov.ab.ca/k_12/testing/diploma/bulletins/examples_stand/default.asp

[8] See Appendix B, *January 2006 ELA 30-1 Examination Overview: Part A: Written Response*. The original document was retrieved on November 5, 2005 at http://www.education.gov.ab.ca/k_12/testing/diploma/bulletins/humanities/eng301/part_a.asp

- provide students with the opportunity *to use a prose-form*[9] of their choice to create personal responses *that convey their ideas* as prompted by their reading of a text or texts;

- encourage the expression of *student voice with an awareness* of the intended audiences *of the prose-forms* that the students have chosen;

- introduce students to the thematic topic of the Critical/Analytical Response to Literary Texts Assignment.

The *Program of Studies* suggests that responding critically, personally and creatively may be simultaneous processes. Critical responses are defined as exemplifying the interpretation and evaluation of ideas, devices, forms and techniques, while personal responses are deemed as relating to the writer's "own experiences, feelings, values and beliefs" (p. 21). Creative responses refer to prose-forms that illustrate the visualization and imagination of settings, situations, persons and characters. The option of responding creatively is what differentiates the PRTA from a reader-response type of exercise in which essay prose-forms are what is commonly anticipated. What further distinguishes the PRTA is its evaluative rubric.

The PRTA rubric[10] differs from standard literary examination rubrics which tend to evaluate students' reading comprehension and their ability to produce, in both expository form and a standard academic register, a critique of previously-read, literary works. Similar to various previous examination rubrics, the PRTA rubric evaluates students' "ideas, feelings, or impressions" according the quality of their *Ideas and Impressions* and *Presentation*. Acknowledging both the nature and risk of first-draft creative and personal writing, the common rubric categories (which are still a part of the other assignments within the 30-1 examination) *matters of correctness* that focuses on the mechanics of writing (spelling, vocabulary, etc.) and *matters of choice* (rhetorical devices and stylistic choices) are absent in the PRTA assignment. These latter two evaluative categories are reserved for the major task or assignment (e.g. Part B). The PRTA is worth 20% of the ELA 30-1 examination, which is itself worth 50% of a student's final course grade at the end of the school term. The Critical/Analytical Response to Literary Texts assignment (Part B) is worth 30% of the examination. The remaining 50% of the term grade is comprised of in-class participation and assessment practices.

---

[9] Italics added for emphasis

[10] See Appendix B to view the *Assessment Standards and Practices for English Language Arts 30-1* document.

As in writing in reader-response assignments, the PRTA necessitates that examinees refer to one or more written and visual texts. Another similarity is that responses are guided by a question or directive. Specific to the January 2006 PRTA, the written examination prompt is as follows:

> What do these texts suggest to you about how a new perspective influences an individual's interpretation of the world? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience. (p. 5)

Examinees are, thus, expected to respond to one or more of the written and visual examinations in a manner that also addresses the written prompt. In other words, examinees must communicate, through their writing, that they have read the written and visual examination prompts and interpreted their meaning within the context of the written examination prompt. This task is to be completed within 45-60 minutes of a two and one-half hour examination.

The examination texts within the January 2006 ELA 30-1 examination contains two photos, an excerpt from the novel, *Away* by Jane Urquhart and the poem, *Coming Suddenly to the Sea* by Louis Dudek. The paragraph preceding the written examination prompt describes *The Blue Marble* photo, taken on an Apollo space mission, is described as being "the first view of the Earth to include the south polar cap" (p.5). The second photo, the *Detail of the Farnese Atlas* is a picture of the upper half of the statue of Atlas labouring under the weight of a detailed globe that he carries on his back and shoulders. The considerable amount of text that accompanies the *Detail of the Farnese Atlas* photo is summarized in the paragraph that precedes the written examination prompt. The photo is contextualized as "a means to recover ancient wisdom that challenged existing beliefs about the earliest astronomers" (p. 5). Similarly, the poem and novel excerpts are linked to the examination theme that asks how new perspectives shape our interpretations of our world.

On the same page, examinees are also directed to:

> - select a prose-form that is appropriate to the ideas you wish to express and that will enable you to effectively communicate to the reader
> - discuss ideas and/or impressions that are relevant to this assignment
>
> (p. 5)

As noted earlier, unlike reader-responses that tend to present arguments or rhetorical positions in essay prose-form formats, the PRTA invites students to communicate their ideas through alternate and creative prose-forms such as newspaper articles, speeches, scripts, stories and so forth. However, as indicated by the first and previous directive, examinees are expected to present clear rhetorical positions that are both consider the examination prompt and their chosen prose-forms. The importance of selecting an appropriate prose-form to communicate ideas is re-stated on the following *initial planning* page (IPP). On this page, examinees are directed to "Keep in mind that [they] must communicate clearly [their] ideas and impressions regarding the texts and assignment regardless of the form [they] choose" (p. 7). Recurrent emphasis as to the importance of choosing an appropriate prose-form suggests that prose-forms have a communicative function. As previously noted, generic theories support this presumption.

In relation to generic theory, Devitt's (2004) ontological claim is that genre (prose-form), if viewed as an interactive concept, is not only important for the "sender" who cognitively organizes information, but also critical for the receiver who must reconstruct the multi-layers within the sender's message. In this sense, genre itself is a rhetorical "tactic" and a communicative device. With genre conceptualized as a communicative tool, Devitt argues that readers anticipate a structured organization of knowledge (genre), and if the text being read strays from this expectation, they may be confused or even offended. Although it is unlikely that ELA teacher-markers are confused or offended by examinees' responses generated within the ELA 30-1 examination innovation, a study of the rhetorical nature and rhetorical influence of individual creative prose-forms is of importance since creative prose-forms are graded in tandem with their textually-anticipated predecessors—essay prose-forms. Based on the high-stakes nature of the examination, an investigation of the nature of rhetorical strategies employed within creative prose-forms is needed.

Discourse Analysis

As a methodological approach,[11] discourse analysis is the most appropriate for a study of an archive of examinee-generated text. *Discourse* has been defined as "a system of statements which constructs an object" (Parker, 1992, p. 5). Despite a variety of approaches and "objects" of interest, all forms of discourse-analytic studies share a focus on "systems of statements". In other words, language is the object of study and the means by which the underlying linguistic processes that construct objects, phenomena (Parker, 1992; van Dijk, 1999) are uncloaked. Barton (2004) generally defines *discourse analysis* (DA) as a method for analyzing the ways specific features of language, organized in texts and contexts, contribute to text interpretation. More specifically, she states:

---

[11] See Chapter Two for a detailed discussion of the rationale for choosing this methodology.

> Discourse analysis can investigate features of language as small and specific as aspects of sentence structure, or it can investigate features of texts and contexts as large and diffuse as genres and sociocultural world views. (p. 57)

This statement emphasizes that discourse-analytic studies, in general, are situated on a continuum. While some researchers (e.g. Halliday, 2004; Eggins, 1994) rely heavily upon descriptive linguistic analysis, others such as critical discourse analysts focus on discourses within texts (Gee, 2005; Chouliaraki & Fairclough, 1999; Fairclough, 1992; Wodak, 1989). Gee (2005) focuses on the ways in which linguistic processes are shaped by (Gee, 2005) and reflexively, construct knowledge and reality. Earlier discourse-analytic traditions explored the relationship among gender (Lakoff, 1974), identity (Cixous, 1993) and subjective self (Foucault, 1974) and language use. Critical Discourse Analysis (CDA) as a methodological approach often compares and contrasts multiple and historical texts in order to uncloak conflicting and dominant societal discourses. Many researchers implementing CDA as a methodological tool also advocate that research is not and should not be without transformative intention. Gill (1995) claims that discourse-analytic researchers' exclusion of the societal processes that shape the texts under study validates poststructural *relativism*—a stance that theoretically complicates possibilities for collective social action and transformation. Feminist researchers well grounded in and familiar with how language facilitates inequity and how it constructs identity, similarly condemn current DA research for its apolitical stance.

Yet, other scholars claim that despite the positive poststructural influence in generating a proliferation of multi-disciplinary discourse-analytic research (Jorgensen & Phillips, 2002), the inherent theoretical danger in these studies is that an overemphasis on the linguistic nature of human communication either de-emphasizes or denies subjectivity as a position from which political change can be initiated (Alcoff, 1988; Wilkinson and Kitzinger, 1995). In a similar vein, Wodak (1989) states that discourse analysis research should not strive for neutral linguistic description, but develop focused research aimed at "uncovering injustice, inequality, [and] taking sides with the powerless and suppressed" (p. xiv). Alternately, there is criticism of critical discourse-analytic studies that either present claims that are linguistically un-substantiated, or that fail to make transparent their supporting linguistic features (Wodak & Weiss, 2003; Gill, 1995).

One CDA researcher in the field of social sciences who differentiates his discourse-analytic approach by using a *three-dimensional mode* is Norman Fairclough. Fairclough (1992) who incorporates Halliday's systemic functional linguistics in his research asserts that the rigour of social sciences' discourse-analytic research requires text analysis on three dimensions: the text level, the local context level, and the broader social context level. Jorgensen and Phillips (2002) assert that, although Fairclough makes his claims linguistically transparent, he is only able to do so because he works either with a single text, or with a small number of texts. This latter contention is based on the fact that many discourse-analytic studies temporally study multiple texts. In contrast, my study focuses on a large number of written texts generated during a single event: the January 2006 ELA 30-1 examination.

According to various discourse analysts (Georgakopoulou and Goutsos, 2005; Wodak & Weiss, 2003; Jorgensen and Phillips, 2002), text-linguistic discourse analysis, grounded in linguistics, differs from other disciplinary approaches (i.e. those of the humanities, social sciences, psychology and so forth) by focusing predominantly on the linguistic features at the lower and mid-range of text, as compared to the upper end of text. The latter focus is favoured by critical discourse analysts who seek societal discourses embedded in both spoken and written texts as compared to the specific linguistic features that support the communicative functions in texts.

To varying degrees, many researchers from a variety of academic disciplines have relied upon (Halliday, 2004; Martin, 1995; Swales, 1990; Eggins, 1994; Hyland, 2000; Georgakopoulou & Goutsos, 2005) or conversely have criticized (Weiss & Wodak, 2003; van Dijk, 1999; Gill, 1995) text-linguistics discourse studies. For example, Hyland (2000) and Swales (1990) are two linguists and discourse analysts who have predominantly focused at all three of the micro-, intermediate and macro-levels of academic text in order to determine both its defining rhetorical patterns and the linguistic features that delineate multi-disciplinary academic textual structures (genres).

Yet other researchers have utilized top-down and/or bottom-up approaches as research strategies to uncover the communicative purposes of a text's linguistic patterning. For example, beginning with a top-down approach, Eubanks (2004) chose three published interviews (1994, 1998 and 1999) that juxtaposed Bill Gates, as a "man", with "Microsoft's rhetorical response to the federal antitrust suit that long plagued the software giant" (p. 37). Then, in the interview texts, Eubanks, through a bottom-up linguistic approach, discovered linguistic patterns that indicated how conceptual metaphor and narrative (personal stories) served specific rhetorical purposes within Gates' argument.

However, critics still condemn discourse analysis that is firmly grounded in linguistics for its authorless, and seemingly neutral, objective stance. For example, Wodak (1989) states that discourse analysis research cannot involve a neutral linguistic description when she states:

> No research is completely objective, i.e. the interests, values and decisions of their researcher always guide the analysis. It is important, therefore, to state these values explicitly, to analyze all aspects, to take into account multiple data and methods before drawing any conclusions or before starting to interpret or explain.
>
> (p. xiv)

Despite the numerous criticisms of the emphasis on textual linguistic features, few scholars argue that discourse analysts do rely on some form of a linguistic model in their research methodology. The question, then, is to what degree should the linguistic features of text be emphasized? With the guidelines set forth by the database provider, Alberta Education, and an object of study in the form of an archival database of written student-generated text devoid of personal and demographic information, a pragmatic methodological choice can be no other than one that relies upon a text-linguistic analytical tool.

However, relying on a text-linguistic methodological tool does not necessarily equate with a study that is a neutral linguistic description or, as appears in the previous quotation from Wodak (1989), research that is "completely objective" (p. xiv). Conversely, a text-linguistic methodology may actually limit the influence of researchers' pedagogical underpinnings and underlying personal beliefs and values. Although all research, including discourse analysis, is arguably subjective, I suggest that subjectivity is diminished in research that is both linguistically grounded in analysis at multiple levels of text. Huckin (2004) also argues that despite criticism of both quantitative and qualitative linguistically-based approaches toward content analysis of written text, a linguistic focus is a virtue that offers researchers' both a systematic approach to text analysis and greater objectivity.

Regarding research objectivity, there is no doubt that I am a researcher who is interested in carving a curricular space for creative expression, creative writing and creative-critical thinking. I am pleased that a space has been opened for creative forms of writing in a high-stakes provincial assessment which will undoubtedly influence classroom curricular practice. I am elated that students in classrooms have the opportunity to develop their creative writing skills. As a classroom teacher and marker, I am thrilled with the possibility of reading written work that varies from the traditional essay—a thrill that is, perhaps, shared by high-school ELA teachers.

I am also confident that despite these pedagogical underpinnings, values and perhaps, biases, a text-linguistic analysis is a methodological vehicle that appropriately constrains and limits my subjective positioning. In short, my biases as a researcher are positively channeled by my chosen methodological approach that focuses on the linguistic features and syntactic structures within examinees' PRTA responses. I am focusing on the intertextual connections within creative prose-forms and not on analyzing the intertextual content of critical and personal responses which tend to be essay prose-forms. In addition, I am not undertaking a comparison of the rhetorical rigour of creative, critical and personal responses. Under these circumstances and as earlier noted, a text-linguistic analysis of intertextual connections and an interpretation of their rhetorical function are, in my opinion, more analytical exercises and less subjective colourings.

The possibility of successfully identifying and interpreting the rhetorical function of intertextually-marked linguistic features of text was inspired by an article written by Barton (2004) in which she states that methodological approaches to text analysis are often both quantitative and qualitative, ranging in their emphasis of linguistic structure or contextual function. Barton (2004) suggests that a *rich features analysis* of oral-written language in composition studies is based "on a structural-functional continuum" (p. 64). Barton defines *rich features* of text as having:

> Both **linguistic integrity** (i.e., they are structural features of language, so they can be defined in linguistic terms and then categorized, coded, counted, and otherwise analyzed empirically) and **contextual value** (i.e., they can be conventionally connected to matters of function, meaning, interpretation, and significance).
>
> (p. 66)

Barton further differentiates her methodological approach by stating the primary research focus is the structure-function connection. The rich features of text related to rhetoric in creative responses generated in the Personal Response to Texts Assignment of the grade-twelve ELA examination are intertextual linguistic features. Following the identification of intertextual linguistic features, I will analyze their contextual value—specifically, their rhetorical function or the ways in which they communicate examinees' rhetorical positionings. Barton's emphasis on rich features of text was beneficial in determining a focus prior to the commencement of my study of the nature of intertextuality and its corresponding relationships with rhetorical positioning. Another claim made by Barton that is relevant to my study is that rich features analysis is ideal for composition analysis from both inexperienced and experienced writers. My study focuses on Grade 12 students' writing which likely reflects varying degrees of writing expertise.

Within my research, both a description of explicit and tacit intertextual features, and an interpretive analysis of their rhetorical role in non-expository text, is planned. An analysis of the intertextual features within creative prose-forms is appropriate since the PRTA simulates a reader-response type of assignment. In other words, examinees are directed to consider the examination prompt and refer in their writing to the written and visual examination texts. Therefore, and as evident in the data presented in Chapter Three, Four and Five, a study of the intertextual features within creative prose-forms, illuminates the ways in which intertextual linguistic features contribute to examinees *rhetorical positionings*. Although *authorial stance* is a term common in composition and rhetorical studies, I will rely upon the term *rhetorical positioning* to avoid a focus on one final or overall authorial stance. As will be discussed in the final chapter, the term *rhetorical positioning* (as compared with authorial stance) captures the temporal aspect, and the multi-directional and multi-layered nature of rhetoric within creative prose-forms.

Archives as Process-Generated Information

Discourse analysis is also an appropriate methodological approach for an archival study. Mwangi (1992) defines archives as "documents made and received in the course of the practical activities of an organization, or individual, whether public or private" (p. 1). Mykland (1992) expands this general definition by describing archives as essential resources since "through them, society keeps its knowledge and experience accessible for retrieval and use for all needs, as documentation of all kinds, as a basis of research, as a source of evidence for many purposes"(p. 7). Similarly, Menne-Haritz (1992) claims that although archival science has been defined as a method by which historical documents were stored, these goals need to be expanded to include methods that make "process-generated information accessible"—a goal, she argues, of particular importance in an information age when the public has the right to access information and to question institutional and administrative decisions (p. 6).

Privacy legislation, the public's legal rights and administrative accountability, necessitate the creation and shape the nature of examination archives in the public institution, Alberta Education. Firstly, students' examinations, as confidential and secured documents, are not available to the general public; however, examinees do have the legal right to review and question the marking process of previous examinations they have previously written[12]. A request for a re-evaluation of an examination score (referred to as a *re-score)* must be acted upon within one calendar year following the initial examination date; therefore, examinations are stored for one year by a department within Alberta Education: the Alberta Learner Assessment branch. After one year, examinations are destroyed unless they have been "pulled" and designated for internal and external research purposes.

Written ELA examinations qualify as *process-generated information* (Menne-Haritz, 1992) that must be accessible to examinees for one calendar year. Examinations are gathered at designated assessment sites and then, are sent to the Alberta Learner Assessment branch where they are randomized and made available for marking. After being evaluated and graded, individually-designated examination numbers are scanned to ensure an efficient retrieval process in the event that a rescore is requested by an examinee. After examinations are scanned, they are placed in numbered boxes which are stored briefly at the branch before they are sent to a central warehouse where they will be kept for a period of one year. After one year, as noted, examinations are destroyed to ensure that examinees' privacy is maintained.

---

[12] Specific information regarding the nature and process of requesting a rescoring of an examination may be found at: www.education.gov.ab.ca/k_12/testing/diploma/dip_gib/09_Marks,_Results_&amp;_Appeals.pdf - 2006-11-14

Based on privacy legislation such as FOIPP (Freedom of Information and Protection of Privacy Act), Alberta Education protects students' identities by designating a personalized student number to each student in the educational system. During high-stakes examinations, students are identified by their student-numbers and then, are each given an examination that has been previously and collectively colour-coded (according to subject area) and individually number-coded. Coding examinations by number and matching them with students' identification numbers avoids the need for students to be identified by their personal names. The procedure of relying on student identification numbers that correspond with specific examination numbers complies with not only FOIPP guidelines but, also, ensures that markers are unaware of the region, the school and examinees' identities.

The Alberta Education's process-generated archive and retrieval system greatly simplified my archival study. Firstly, my object of study—creative responses generated in January 2006 ELA 30-1 examinations—was gathered, randomized, stored and accessible in one central location. Secondly, I did not have to verify their appropriateness, their purpose or their authenticity—factors that provide challenges for many archival researchers. Burnham, Gilland, Grant and Layton-Henry (2004), for instance, state that archival researchers who are seeking appropriate sources that address their specific research purposes are often overwhelmed by the diversity and range of documents that necessitate historical research. Similarly, Simmons (1992) describes the archival research climate and researchers' obstacles in accessing and determining authenticity of archival documents in Eastern Europe. Kingery (1996) notes research issues of describing and interpreting archives according to their original purposes and within their historical timeframe.

In contrast, the archives and object of study of this research is an easily accessible database of current provincial examinations that had been gathered, randomized and stored in as easily retrievable and numbered boxes. In short, the purpose, appropriateness and authenticity of the January ELA 30-1 examination archive were not relevant factors or challenges in my archival study, nor was archival accessibility. Although examinations are devoid of demographic information, its absence did not interfere with my archival study's focus.

Significance of the Research

As earlier discussed, my interest in ensuring the continued use of creative prose-forms in an assessment context, and, thus, creative writing practice in high-school classrooms motivates and validates my research on a personal level. At the institutional level, my study, to date, has provided pragmatic and valuable feedback to the database provider, the curriculum developer and the ELA assessment designer: Alberta Education. During informal conversation with a previous member of the ELA examination team, I was informed that teacher-markers were adopting more of a text-linguistic approach when marking some prose-forms. In addition, terms such as *echo*, named in my study, were being used during the marking process and in discussions surrounding less transparent intertextual references within some creative prose-forms. This terminology had been previously shared with Barbara Proctor-Hartley, ELA examination manager at the Alberta Learner Assessment branch, both during informal conversations and within a power point presentation that was sent to her with knowledge that its contents would inform her April 29, 2006 presentation, "ELA 30-1: Working with Samples of the Standards" at the English Language Arts Council (ELAC) 2006 conference. In general, evidence of the pragmatic influences of my study's findings is of value in educational research that focuses on and is grounded in the reality of daily activities of high-school students—activities that include the practice of writing both creative prose-forms and high-stakes ELA examinations.

As suggested, assessment designers, educators and classroom teachers have gained insight into the nature of intertextuality in specific creative prose-forms generated in a grade 12 ELA 30-1 examination. Additionally, these various educational stakeholders have and will continue to gain insight into the relationships among intertextual connections, prose-form and rhetoric—an insight that has already benefited markers when grading various creative student-generated texts.

Having noted these pragmatic values and applications of my research, my study also has theoretical value that adds to the body of academic knowledge and specifically, educational, compositional and generic research. In educational and compositional research, few discourse-analytic studies focus on written texts generated within a high-stakes assessment which further validates the need for my study. Specifically, I have discovered only two discourse-analytic studies that specifically focus on written examination text.

Sweet (1974) analyzed the relationships among genre and the development and use of figurative language (descriptive, poems and tales) in elementary students' (grade four to six) writing. Over a three-week period, Sweet obtained three writing samples from a total of eighty-one students. After choosing 20 writing samples from each grade level (a total of 60 samples), Sweet asked three teachers to evaluate the student writers as 'less' or 'more' able. Although Sweet did not find evidence of a "natural growth and development" of figurative language, he did discover that the form of writing affected the type and incidence of figurative language (metaphor, simile, alliteration, apostrophe, personification, hyperbole, and the linguistic features that support irony). He also suggested that reading did not appear to affect the "figures of speech" or clichés students used in their writing. Finally, he recommended that figurative language be a criterion used by teachers when evaluating students' writing.

Santos (1934) quantitatively and qualitatively researched, at the micro-level of text, the development of (grades three to seven) Filipino children's use of expression within the written portion of their English-as-a-Foreign Language (EFL) examinations. On behalf of the Filipino government, and for his doctoral research, Santos tabulated the number, length, and types of sentences, and the development of clauses within 1,530 texts (written in 30 minutes). He proceeded to map the "qualitative growth" among grades which was determined by the structural, grammatical and mechanical features of student-generated texts. In short, few studies of writing generated in a high-stakes assessment context exist; therefore, additional research in this area will broaden our scholarly knowledge which, in turn, will inform classroom pedagogical practices.

In addition to few studies of writing in examinations, I have not discovered any studies of the nature of intertextuality or the intertextual-rhetoric connections in creative text generated in evaluative contexts such as high-stakes assessment. The absence of these types of studies suggests that my study is unique and, therefore, of significance in academia. Moreover, my study expands the boundaries of current research of the communicative functions of intertextuality in expository forms of writing. Hyland (2000), who focuses on academic writing, acknowledges that intertextuality has multiple rhetorical and communicative functions. Hyland (2000) suggests that disciplinary academic texts are rich sources that reflect the textual means by which academic communities socially construct and reflexively, are shaped by their disciplinary construction of knowledge. By analyzing academically sanctioned discipline-specific prose-forms (genres) and by disclosing the linguistic means by which various disciplinary writers utilize explicit citation, Hyland explores the socially shaping dimension, the rhetorical weight and rhetorical function of “citation behavior” across academic disciplines (p. 20). One example of a shaping social practice in academia is the peer-review process for research article publication—a social practice that allows for both the acceptance (validation) or rejection (de-valuing) of both a writer’s research and his or her writing (e.g. article).

Likewise, writing in an assessment context, such as the high-stakes ELA 30-1 is, also, a reflexive shaping and shaped social practice. In addition, written text, whether academic, examinee-generated or creative, has multiple communicative functions. In accordance with generic theories, Hyland (2000) suggests that the communicative purposes of both the textual pattern (prose-form) and the internal pattern of citational features within academic prose-forms shape academic disciplines, construct writers' identities within their fields of study, and support writers' rhetorical positions. Similarly, creative prose-forms generated in a high-stakes ELA examination have similar complex communicative purposes. Unlike Hyland's generic and intertextual research, I will not discuss the ways in which prose-forms shaped knowledge; however, my study will investigate the relationships between prose-forms and rhetoric. An obvious example of examinees striving to position themselves favourably in their field of study, English language arts, is their efforts at obtaining acceptable grades in their final ELA examination.

Undoubtedly, examinees have also been made aware that what they write will be evaluated in tandem with all response types, must be rhetorically rigorous, and must contain intertextual evidence that matches the examination's directives. The following instruction in the January 2006 ELA 30-1 PRTA underscores both the rhetorical function and the evaluative weight of intertextual connections:

> Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience. (p. 5)

The phrase "texts presented" refers to the embedded visual and written examination texts (ET); therefore, a study that focuses on the nature of intertextuality and its relationship to rhetoric is appropriate since examinees will strive, to varying degrees, to embed intertextual connections within their responses. In short, responses generated in the PRTA must communicate to teacher-markers that the written examination prompt has been understood, that certain examination texts have been read, and that arguments are based on both the written examination prompt and content of visual and written examination texts.

My study on both the nature and rhetorical functions of intertextuality, in essence, promised and delivered illuminating discoveries. Intertexuality is defined as the ways in which texts communicate with and through each other. Gee (2005) describes *intertextuality* as the ways that texts directly and indirectly refer and allude to each other. Fairclough (1992) states the following about intertextuality:

> Intertextuality is basically the property texts have in being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth. (p. 84)

In the context of my research, Fairclough's definition illuminates the various intertextual dimensions uncovered in creative student-generated text. Moreover, this quotation suggests that rhetorical modes (textual structure or 'genre') and rhetorical strategies (how a writer positions him or herself in a text which has a communicative function) concurrently function within multi-layered communicative text. In other words, intertextuality conveys both interpersonal and rhetorical purposes. A focus on the linguistic features of writing generated in an assessment context promises insight into not only the intratextual and intertextual rhetorical positions, but also insight into the influences of multiple audiences (imaginary readers and evaluating teacher-markers) and, thus, layered communication embedded in creative responses.

Unlike the academic genres investigated by Hyland (2000), citational behaviour extends, in creative prose-forms, beyond the explicit (marked) intertextuality that supports argumentation in essay prose-forms which tend to also be expository text. Based on the presence of both *explicit* and *marked*, and *implicit* and *unmarked* intertextual connections in creative prose-forms, I will substitute the terms *citation* and *citational behavior* which suggest conscious inclusion of explicit and marked referencing with the terms, *intertextual connection*, *intertextual-rhetorical intersection* and *rhetorical strategy*. Unlike the majority of marked quotation in creative responses, marked quotation in academic writing suggests citations that are explicitly linked to their originating sources. Moreover, and if not paraphrases, citations are marked by quotations marks and, in some instances, page numbers describing the location where pre-text can be found in the originating source). In contrast with the term *citation*, the phrase *intertextual connection* does not infer or suggest the markedness of its underlying linguistic features. Likewise, the phrase *intertextual-rhetorical intersection* defines both the intertextual and rhetorical natures of its linguistic features rather than its markedness.

Moreover, the terms *intertextual connection* and *intertextual-rhetorical intersection* do not distinguish between examinees' conscious (and explicit) or unconscious (and likely implicit) intertextual behaviours and rhetorical strategies—cognitive points that have yet to thoroughly investigated in creative forms of writing. In other words, questions as to how conscious or unconscious writers are of their underlying cognitive and writing processes, and their use of intertextual-rhetorical strategies (related to unmarked or implicit intertextual linguistic features) when writing creative texts have yet to be determined. Although these questions will not be investigated or discussed within this thesis, they do shape my decision not to rely on Hyland's (2000) term, *citational behaviour* which I argue, is assumed to be conscious. In sum, the nature of creative, expressive and personal writing or, as defined on the initial planning page, writing from a "personal, critical or creative perspective" (p. 7) necessitates the use of both explicit and implicit and unmarked references. My study, therefore, of the rhetorical function of intertextuality must expand beyond the notation of explicit citation or *marked quotation*[13] to include the documentation of the linguistic features that signify implicit and *unmarked quotation*[14].

Implicit intertextuality in the form of unmarked quotation in examination writing, is not without risk. In a time-pressured and high-stakes environment such as the ELA examination marking floor, rhetorical transparency is of evaluative importance. Based on interactive generic and allusional theory models (Devitt, 1994; Hebel, 1991), allusions or intertextual connections are dependent upon reader competency and expectations. Specific to high-stakes examination contexts, assessment critics argue that, in general, reader confusion may arise from varied student responses in English language arts examinations (Farr and Beck, 2003). As earlier noted and paradoxically, although a "focus" exists in the Personal Response to Text Assignment, students *are* encouraged to write varied responses to a variety of visual and printed text(s) in relation to a written prompt that is linked to the second half of Part A of the examination. Intriguingly, although all examinees are guided by the focus of the written prompt, in this section of the exam, they can choose to respond to any number of presented written and visual examination text(s). Theoretically, these options that invite diverse responses, as early stated, appear to be a positive move toward "freedom of expression". Students have choices in what they respond to (which ET) and how they respond (prose-form). In other words, writing and marking become less focused on a "correct" literary analysis based on a conventional, anticipated reading of examination text, and more of an exercise of one's ability to think, and ability to use language—that is vocabulary (lexicon), form (syntax) and structure (text organization) to express one's ideas coherently.

---

[13] See pages, 52, 62, and 197-201 for a detailed description of marked quotation.
[14] See pages, 52, 62, and 197-201 for a detailed description of unmarked quotation.

Freedom, of course, is situated within an assessment context; therefore, in addition to adhering to examination guidelines, examinees are expected to meet the criterion set forth by the examination rubric. Devitt's (2004) earlier claim that confusion may arise if the structured organization of knowledge (manifested in the context of writing as genre) is not what a reader anticipates may or may not resonate with some of the evaluators of creative responses written in high-stakes assessment contexts. The Alberta Learning Assessment branch's marking protocol provides effective measures to ensure that marking is as equitable as possible. However, despite these preventative measures and markers' conscientiousness, creative responses still may provide unique challenges for those teacher-markers who may be more familiar with intertextuality and the rhetoric within critical responses (which tend to be essay prose-forms). Hence, in the light of Devitt's claims, questions surrounding rhetorical transparency and, conversely, rhetorical opaqueness in creative prose-forms appear to be theoretical possibilities. Although my study does not address evaluation or markers' perceptions of creative prose-forms for that matter, it does provide information that unravels the linguistic means by which students embed rhetoric in intertextual connections toward the examination prompt, and visual and written examination texts.

Regarding allusional theories that are also based on interactive reading models, Hebel (1991) argues that reader-expertise is a factor in the awareness and interpretation of intertextual connections (as both marked and unmarked quotations). Hebel further suggests that although readers of literary works may not have the necessary background knowledge to fully comprehend (or even be aware of) the multi-layered rhetorical values of intertextual references, readers are usually able to distinguish the intratextual functions of these same intertextual references (their function within the text's plot).

Readers' expertise or background knowledge, as theoretical considerations, is somewhat simplified within an assessment context where both readers and examinee-writers share cognitive knowledge of the intertextual referents; that is, both the readers (as markers) and writers (examinees) are in full view of the written examination prompt and the visual and written examination text. A study, therefore, of the nature of intertextuality and the relationships among creative prose-forms and the rhetorical functions of marked and unmarked intertextual connections is ideal for uncovering how intertextual connections manifest during a reader-response type of assignments such as the PRTA. Moreover and based on the previous discussion of the importance of rhetorical transparency within a high-stakes examination context, research that focuses on uncovering intertextual-rhetorical intersections within creative responses is of value to students, classroom instructors, teacher educators and assessment and rubric designers. In short, an intertextual framework that makes rhetorical positioning apparent in potentially rhetorically-opaque creative prose-forms benefits all education stakeholders.

The Scope of the Study

Within the discipline of psychology, conversational analysis focuses on the discursive processes by which individuals construct and co-construct objects and phenomena. In other words, there is an acknowledgement that objects are, both consciously and unconsciously, constructed within and between spoken texts (Parker, 1992). Current theoretical debates surround empiricist arguments as to the nature or 'reality' of this "in-between" space. The possibility of information existing outside of text, between the intention of the writer, and within the schemata of the reader, is interesting from a text-linguistic framework.

Within the assessment context in which the object of this study is generated, both examinee-writers and readers (teacher-markers) share a perceptual landscape upon which the examination prompt and Examination Texts (ETs) are in full view; therefore, if an "in-between" liminal space exists, it will likely manifest itself among the linguistic content of creative responses and the cognitive and shared knowledge of both writers and assessors. In other words, text-linguistic analysis based upon identifying both the presence and absence of intertextual features can potentially shed light on what is "real" or on the page and what is conceptually shared.

Regarding theoretical assumptions as to the "reality" of this intertextual space, as a researcher, I am limited by the potentially creative nature of the students' written texts. In other words, I have no way of knowing whether the objects' and phenomena of texts are "real" events from students' lives or whether they are primarily expressively imagined or imaginative. This ambiguity precludes my making any generalizations or broad claims as to the nature of adolescent "reality". I shall refrain from making any interpretation of any indications of grand narratives, dominant discourses, adolescents' political stances, etc. since there is no way of knowing what is "real" and what "imagined". However, an exploration of rhetorical positioning, the classifications for which will be determined generatively by the data, will provide insight into individual texts' positioning and, conjointly, may provide evidence of the communicative functions of specific creative prose-forms.

Although the communicative function of intertextuality has been studied within expository text (Hyland, 2000), to my knowledge and as earlier noted, it has not been extensively explored within non-expository, creative text or within text generated in an assessment context. Conversely, concepts surrounding the presence of historical "voice" (Knoeller, 1998, referring to Bakhtin) in spoken and written communication have been theoretically discussed and investigated. However, I chose not to undertake the murky task of defining and identifying the linguistic features that indicate the presence of voice. In addition, without interviewing student-writers, it is difficult, if not impossible, to probe the voices of these unfamiliar writers. I deliberately chose both a text-linguistic methodological approach in order to avoid the ambiguous concept of voice. By locating intertextual features connected to the embedded Examination Texts within the object of study—creative responses in the January 2006 ELA 30-1 examination—I have focused on a concept more conducive to text-linguistic analysis—rhetorical positioning. Rhetorical positions within student-generated text are locations defined by the linguistic features that both signal and are intertextually connected to various aspects of embedded ETs.

Finally, although claims made within this text-linguistic study of the relationship among intertextuality, rhetoric and prose-forms within examinee-generated creative responses add knowledge to linguistic, educational and generic research, caution should be exercised when interpreting this study's findings within these broader contexts. Writing generated both during assessment and within a reader-response type of assignment such as the PRTA is shaped by these situational factors; therefore, all claims made within the following chapters are limited to the scope of this study: creative prose-forms generated in a Grade 12 ELA high-stakes examination.

Chapter Summary

To summarize, the structure of the ELA 30-1 examination initiates a reflective process by asking examinees to respond to cultural artifacts or texts such as photos, stories, cartoons, and so forth. Although the nature of my study, being short-term and text-based, provides no basis for my commenting on the transformative nature or value of this writing practice, I am free to investigate how students position themselves linguistically in relation to the examination text. Pragmatically, rhetorical positioning can be realized through an investigation of the intertextual features of student-generated examination text.

Regarding significance, few, if any, discourse-analytic studies focus on assessment-based writing, particularly creative forms of writing generated in an assessment. More exactly, few, if any studies, focus on creative writing generated in a high-stakes examination. Regarding significance in both education and linguistic disciplines, my study of examinees' use of intertextual and rhetorical strategies in many ways parallels, and is as worthy of study as Hyland's (2000) studies of academics' reliance on citational behaviours to position themselves both rhetorically and communally in their academic disciplines. To restate, my text-linguistic study of high-school student-writing is both unique and of importance on personal, institutional and theoretical levels since the majority of current intertextual-rhetorical studies in the linguistics and educational fields focus on academic writing (Swales & Burke, 2003; Hyland, 2000; Swales, 1990), spoken text (Knoeller, 1998; Fox, 1993) and identity construction (Eubanks, 2004; Pare & Smart, 1994).

In the next chapter on methodology, I will discuss my first research question which investigates the nature of intertextuality in creative prose-forms generated in a high-stakes assessment context —a question that has yet to be addressed in educational research. Similarly, the second part of the first research question seeks to illuminate the various rhetorical and communicative functions of intertextual connections in examinee-generated creative prose-forms—an inquiry that, also, has not been addressed in educational research focused on writing generated in assessment. Chapter Three, Four and Five will provide data from story, letter and multiple-diary and journal prose-forms. My second research question investigates the rhetorical-shaping features of examinee-generated creative prose-forms. The last chapter provides a discussion of these findings in relation to the intertextual-rhetorical intersections within and textual patterns of examinee-generated creative prose-forms. In short, the nature of intertextuality and its relationship to prose-form and rhetoric is summarized in the concluding chapter.

Chapter Two

A Method to Search for Intertextual-Rhetorical Intersections in Creative Responses

> *Within the context of poststructuralist theory, the term [intertextuality] focuses on the idea that no text is an untouched, unified whole, but the result of many "grafts" of other texts. These grafts need to be analyzed for where they lie comfortably together, or where their intersections create points of juncture and stress. (Jackson, 2000, p. 220)*

Choosing the Appropriate Methodology

Georgakopoulou and Goutsos (2005) state that a text-linguistic research approach, grounded in linguistics, differs from other disciplinary approaches (i.e. those of the humanities, social sciences, psychology, etc.) in that analysis is focused on the linguistic features at the lower end of text, as compared to the upper end of text which favours critical analysis. Based on these distinctions, a text-linguistic analytic tool is ideal for identifying the communicative modes that differentiate response types and the intertextual linguistic features that support the communicative purposes of creative prose-forms.

Georgakopoulou and Goutsos (2005), proponents of text-linguistic analysis, further claim that "the main interest of discourse studies is not to make a point of theory; texts, instead, are both the starting and end point of analysis" (p. 22). Since the "starting and end point" (Georgakopoulou and Goutsos, 2005, p. 22) of my quantitative and qualitative research is a textual (written) data bank of Grade 12, standardized, provincial, English language arts examination responses, the obvious research approach is discourse analysis and more specifically, a text-linguistic analysis.

Text-linguistic analysis is a pertinent methodological tool for a myriad of additional reasons. Firstly, it is conducive to both educational and composition research (Huckin, 2003; Eubanks, 2004). Secondly, due to the nature of the ELA database, and the research and ethical guidelines that necessarily shape my research, a text-linguistic methodology is appropriate, pragmatic and efficient. Thirdly, I am very familiar with various linguistic and grammatical approaches to text analysis, predominantly due to my second language theoretical background, my grounded ESL/EAP classroom experience and my second-language learner experience.

In order to gain approval for my research and access to the randomized, examination database, I agreed to abstain from evaluating the quality of student-generated text and the ELA examination grading criteria (rubrics)[15]. In addition, the absence of demographic and personal information (e.g. gender, rural/urban distinction, ESL status, etc.) and the database providers' reluctance to provide information regarding the grades assigned to the student-generated texts under analysis further shaped the nature of my study. Despite my disappointment at being unable to research a number of intriguing questions such as possible relationships among gender and prose-form preferences, possible urban/rural distinctions or evaluative equity amongst prose-forms (and so forth), I understood the potential implications and, hence, the reservations expressed by the database provider, Alberta Education's Learner Assessment Branch.

I further contemplated a comparative study of the relationship between the first assignment and the second assignment of Part A. The ELA 30-1 general examination instructions suggest that the first portion of Part A of the examination, the Personal

---

[15] See attached *Research Purpose and Consent* document (Appendix C).

Response to Texts Assignment be completed before the Critical/Analytical Response to Literary Texts Assignment. A rationale for the chronological order of the assignments is that by reflecting and exploring ideas in the first assignment (PRTA), students are likely better able to develop their thoughts in preparation for the mandatory and traditional literary response required in the second assignment of Part A. Curiously, as I was considering a study to explore this proposition, I unexpectedly overheard two young women in a changing-room discussing their upcoming ELA examination. One young woman asked the other, "Which assignment are you going to do first: the literary response or the creative one?" The second young woman, after a moment of hesitation, responded, "I'm not sure. Depends on what the question is."

Description of the Study

My *qualitative* research is a *descriptive and exploratory* discourse-analytic study based upon a random sample of students' responses from the January 2006 English language arts provincial (Alberta) examination. The object of study is "creative" prose-forms randomly chosen from the Personal Response to Text Assignment (first assignment of Part A of the exam) which invites varied critical, personal and creative written responses. Examinees' responses were sub-categorized as prose-forms according to the rhetorical modes. Georgakopoulou & Goutsos (2005) claim that a focus on identifying narrative, non-narrative and mixed communicative modes avoids the debate surrounding the definitions of and the concrete task of sorting genres. Categorization of ELA 30-1 prose-forms according to their predominant narrative, non-narrative and mixed communicative modes proved to be a highly efficient. Analysis of the narrative linguistic features that are common in creative prose-forms occurred at sentential, paragraph (part-to-whole text) and whole-text levels. Once creative responses were isolated, intertextual connections related to the embedded Examination Texts (see Appendix B) were uncovered and analyzed for their rhetorical contribution at both intratextual and intertextual levels.

The Personal Response to Texts Assignment in the January 2006 ELA 30-1 examination[16] invites students to respond to one or more of the following Examination Texts (ETs):

- The written examination prompt:

> What do these texts suggest to you about how a new perspective influences an individual's interpretation of the world? Support your ideas(s) with reference to one or more of the texts presented to your previous knowledge and/or experience. (p. 5)

- the poem, *Coming Suddenly to the Sea* by Louis Dudek;
- a written excerpt from the novel, from *Away* by Jane Urquhart;
- and two photos *The Blue Marble* by Image Analysis Laboratory, NASA Johnson Space Centre and *Detail of the Farnese Atlas* by E.C. Krupp; both photos are accompanied by written explanations.

Ethical Guidelines

As earlier noted, analysis and discussion of the effectiveness of the ELA examination rubrics, grader/marker performance, prose-forms and their corresponding grades and so forth, is out of the scope of this study and perhaps, is best framed as *internal* organizational research as compared to educational research available to the public. After several meetings with the Alberta Education's Learner Assessment[17] branch staff, a *Letter of Purpose and Consent* outlining the negotiated terms framing my research was sent to the database provider. In turn, a legal document, generated by Alberta Learner Assessment, re-stated the protocol, ethical guidelines and conditions of my research and consented to the terms in my initial research proposal. Specific to the ethical guidelines outlined by the University of Alberta, my text-linguistic study of a "faceless" database was classified, by the Secondary Education Ethics representative, as an archival study; and therefore, considered exempt from obtaining further institutional ethics approval.

---

[16] See Appendix B to view the Examination Texts (ETs) and written examination prompt.

[17] Alberta Learner Assessment, responsible for the design, delivery and evaluation of provincial examinations, is a division within Alberta Education.

Since all students' examinations are secured documents, I was graciously provided with a comfortable working space, a computer and access to a photocopier within the Alberta Learner Assessment branch. Access to a photocopier enabled me to work with and make notations on "locked" photocopies of selected students' responses during the analysis stages of my research. To further ensure examination security, I waited until the January 2006 ELA examination and its accompanying illustrative student-response examples were electronically posted on Alberta Education's website before discussing my research findings with anyone other than Alberta Learner Assessment branch staff and members of my supervisory committee. Preliminary findings of my research were sent to Barbara Proctor-Hartley, ELA examination manager, and Dr. Margaret Iveson, my supervisor, prior to the electronic posting for the purposes of a presentation delivered by Barbara Proctor-Hartley to ELA teachers at the 2006 English Language Arts Conference.

Regarding measures to maintain examinee anonymity during the writing of my dissertation, I agreed that quotations extracted from examinees' responses would appear as phrases or as "disguised" sentences; that is, preventative identification measures such as the use of synonyms, antonyms, gender substitution, etc. would be utilized to disguise original sentences. Finally, to further ensure accuracy, any information pertaining to conversations with Alberta Learner Assessment branch staff has been checked by the database provider to ensure that the information presented reflects the intension of the conversational exchanges.

The Research Questions

In general, this study investigates *how* student-generated creative texts linguistically support their communicative functions[18]. Simply asked—*what* is being said in relation to specific parts of the embedded examination texts and *how* is it being said? These research interests and questions can also be conceptualized as the following research questions:

1) What are the intertextual features deployed within creative student-generated text in an examination setting and how are these intertextual features related to author's rhetorical positioning?
2) How is the rhetorical nature of examinee-generated creative responses shaped by whole-text structures (prose-forms)?

One conceptualization of texts' having communicative functions is that rhetoric occurs at both intratextual and intertextual levels. In addition to internally-focused (intratextual) and outwardly-focused (intertextual) rhetoric, generic theorists suggest that genres or the textual patterns of prose-forms also have communicative functions (Devitt, 2004; Freadman, 1994; Miller, 1994; Freeman & Medway, 1994). For instance, when selecting a mystery novel or a newspaper or upon opening a business letter and before actually reading its content, readers have a general awareness of the nature and organization of the contents, the language register (formal as compared to informal) and, perhaps, the literary techniques or styles associated with these prose-forms. The second research questions provides insight into the ways specific prose-forms shape the intertextual and rhetorical content of creative responses or more simply expressed, what the textual pattern of specific creative prose-forms communicates to readers before it is read.

---

[18] See Chapter One, pp. 33-34 for a detailed description of the multiple communicative functions of academic writing (Hyland, 2000).

Preliminary Investigations

I attended the April 2005 examination marking session to investigate whether the examination base held rich research data. Alongside the markers, I read a wide range of student responses that reflected a variety of prose-forms. Moreover, it appeared, at this preliminary stage of analysis, that response types and their sub-categories (prose-forms) could be sorted into non-narrative (e.g. classic literary essays), narrative (e.g. letters, diaries, stories) and mixed-mode[19] (e.g. personal essays, journals) categories. Although skimming and scanning students' responses during this short visit to the marking floor could not uncover the obvious layered complexity of intertextuality and its accompanying rhetoric, at a superficial level, I was able to identify an impressive range and varied nature of intertextual strategies within creative responses. However, it was also clear that a superficial analysis of whole text and part-to-whole (paragraph) text levels was insufficient in determining whether or not any of the prose-forms could be classified as *hybrid*. *Hybridization* of a text is based on the assumption that genres are stable constructs. This theoretical premise suggests that texts that differ from societal or readers' evaluation or expectation of prose-forms (what a genre should be) would be hybrid texts. Researchers (Luke, 1994; Weiss & Wodak, 2003; Miller, 1994) suggest that *text hybridization* is linked to current global and technological trends and has complicated the task of both defining and classifying genres.

---

[19] Later, it would become clear that my preliminary categorizations were not as clear, or as linguistically simplistic, as I had initially anticipated.

Pilot Study

In order to further ensure that an investigation of the relationships among intertextuality, rhetoric and prose-form would be fruitful and would add new knowledge to linguistic, educational and generic research, I designed a pilot study that simulated my proposed study. Besides confirming that my study focus was appropriate and valuable, I was further able to assess at what level of student-generated text to focus my text-linguistic analysis in order to yield answers to my research questions. For example, I was able to assess what data emerged during part-to-whole (paragraph levels) analysis as compared to sentential (sentence) and lexical (word) levels. Being relatively new to discourse-analytic research, I also wanted to ensure that my categorization and coding systems were reliable and valid and that my analytical skills were developed enough to undertake the process of identifying and interpreting *emerging data*—a challenge, according to Jorgensen and Phillips (2002), associated with linguistically-focused discourse analysis.

Phillips and Hardy (2002) describe discourse analysis as a "relatively new methodology" that requires contextual creativity; that is, each research project and its accompanying texts vary according to the emergent nature of the data—an insight that points to the need not only for an appropriate research methodology, but also for researcher reflexivity. Researcher reflexivity suggests that to accurately reflect text data, minor or major adaptations, or even additions, may be required during various stages of text analysis. Although the pilot study fine-tuned aspects of my analytical approach, shifts in my original research design and my perceptions continued to occur during the analytical process of January 2006 examination responses. These shifts and adaptations, outlined in both this and the final chapter, proved to be highly beneficial in producing exhilarating study results. In short, the pilot study was not only helpful in validating my skills as a researcher and fine-tuning aspects of the final study, it was helpful in determining at what levels of text intertextual-rhetorical intersections emerged.

Regarding the specific details of the pilot study, I gained access to students' personal responses and the written prompt and examination texts for Part A of the January 2004 ELA 30-1 examination via the *Examples of the Standards for Students' Writing* available on Alberta Education's website[20]. Samples of the first assignment in Part A of previous years' ELA examinations include examination texts, written prompts and a selection of students' essays as models of "how students successfully approached the assignments" (ELA 30-1, January 2004, p. 1). The January 2004 selection of students' essays includes detailed grading rationales for each segment of the scoring rubric. The essay samples and their corresponding evaluations (as excellent, proficient and satisfactory) provide students, parents and classroom teachers with writing models that reflect not only the required ELA diploma examination writing standards but the variety of responses (prose-forms) possible.

In short, these electronically-posted essays serve as representative models of varied generic approaches and as stratified samples of excellent, proficient and satisfactory student-generated text. Essay models do not include samples of essays evaluated as limited, poor or insufficient categories; therefore, my pilot study consisted of a pre-selected, stratified sample of passing-grade essays which differed from my study's randomized representative sample of student-generated text. Despite these variations, the pilot study sample provided the following valuable insights.

---

[20] http://www.education.gov.ab.ca/k_12/testing/diploma/

Firstly, the *initial planning page* (IPP) contains information (see Appendix B)[21] regarding examinees reasons for choosing their preferred response types and specific prose-forms. Also, based on examinee-generated information on the IPP, I became aware of the various ways in which personal-pronoun usage rhetorically positioned examinees; that is, through the absence of or chosen pronouns, examinees were able to claim ownership of their ideas or distance themselves from the ideas they were presenting. An example of the rhetorical function of pronouns is observed in the following four IPP excerpts:

- **I**'ve chosen a letter because it's the best way to express **my** ideas.
- **My** story shows how **our** perspectives can change.
- **I**'m writing **a** personal response because it's the best way to show how **people's** ideas shift.
- [agentless] Diary response. How **a** person can change **their** [*sic*] mind and perspective.

The first example indicates full ownership of both the idea and the prose-form choice while the second excerpt shows ownership of the written product, but a communal sharing of perspectives. The inclusion of "our" encompasses the reading audience and, thus, is an inclusive strategy. The last two excerpts display the pronoun strategies that serve to distance writers from the rhetoric or the ideas being presented. Although a fascinating area of research, due to both the plethora and richness of intertextual data within creative prose-forms, I did not pursue this emergent data. However, further research as to the rhetorical functions of personal pronouns within writing generated within a high-stakes examination context would be enlightening.

---

[21] The page design re-states the option to choose an appropriate prose-form, and encourages students to think and map out, or organize their thoughts.

The pilot study also indicated that coding of intertextual features (i.e. objects within the ETs) at the lower end of text (word level) was pedantic, time-consuming and, overall, unnecessary. Firstly, although categorizing and counting aspects or objects within ETs, ET themes, and ETs as-whole-objects are of interest, I realized that my study design was not useful for these detailed tasks. A quantitative study based on *Concordance* software, on the other hand, could easily have identified, sorted, categorized, and counted all intertextual references within student-generated creative text. A complication, however, in employing a computer-based quantitative approach is that a substantial portion of the examination responses are hand-written rather than typed. Moreover, such a study would also be limited in that allusions (synonyms, antonyms, paraphrases) might not be identified; therefore, despite my quantitative, methodical and labour-intensive endeavor of manually identifying and coding intertextual linguistic features, this approach was highly effective in identifying *marked* and *unmarked quotations* (Plett, 1991), and *allusions* with varying intertextual intensities (Hebel, 1991).

Hebel (1991) defines *allusion* as "evocative manifestation of intertextual relationships" (p. 135). Plett (1991) claims that *quotation*, as "a rather specific cluster of features" is "an almost ideal object" to study in intertextual research (p. 8). Plett also claims that quotations serve multiple communicative functions that extend beyond the pragmatics of an interactive mode of communication (sender-receiver). Secondly, a study of the presence (marked) and absence (unmarked) of various marked linguistic markers (i.e. quotation marks, italics, capitalization and so forth) associated with quotation can also uncover authors' communicative intentions. Thirdly, analysis of the transformational qualities or a comparison of the quotation in its original form (pre-text) with its subsequent text explores the full range of the possible and its multiple communicative functions. To illustrate, chosen and substituted terminology such as synonyms in a paraphrase can change the tone and, thus, layer in a writer's rhetorical position toward the paraphrase. Hence, a paraphrase that is marked by a reference to its originating source is both marked and transformed. In this sense, a quotational transformation is a linguistic site that can have multiple communicative functions—if a writer chooses to embed multiple meanings within it.

To return to the main topic of this section, the pilot study verified that creative prose-forms contained rich features of text (Barton, 2004) in the form of rich database in of multi-directional and multi-layered intertextual features. Additionally, it determined that interextual linguistic features had multiple rhetorical functions and varied according to the textual patterns of creative prose-forms. The pilot study further determined that charting these interextual connections was not only inefficient in a qualitative study design but also, that identifying, coding, categorizing and counting ET elements did not contribute to answering the research questions. In other words, a focus on coding and counting ET referents was less about their rhetorical function in examinee-generated text and more related to the relevance and appropriateness of the ETs. Future quantitative research in this area, however, may be useful for examination designers.

Regarding an appropriate sample size, it became clear during the pilot study that if

I focused on describing distinctive intertextual-rhetorical intersections within specific prose-forms as compared to coding, counting and describing every intertextual connection, I would be able to analyze more creative responses. The decision to undertake a more generalized analysis as compared to a concentrated and detailed analysis of text was made in an effort to address the first research question as to the nature of intertextuality in creative prose-forms. This question necessitated a diverse and substantial number of responses. In addition, if the second research question that focuses on the prose-form influence on rhetoric was to be addressed, then an extensive review of a greater number of prose-forms was required. As previously noted, dividing creative responses into prose-form categories facilitated analysis of the nature of intertextual linguistic features in combination with their rhetorical functions.

In addition to the pilot study, the discourse-analytic literature related to intertextuality further supported both my qualitative research design and my decision to undertake a less detailed analysis of a greater number of creative responses. Hyland (2000) utilized a textual-linguistic approach and, with the aid of a computer program, performed a micro-analysis of rhetorical moves in one hundred research article abstracts. Hyland is also known for his research as to the construction of knowledge and the rhetorical functions of and within genres in various academic disciplines. Another researcher who focuses on the ways in which linguistic features of texts are value-laden is Lemke (1992) who analyzed the covariant patternings of Orientational, social-constructive meaning in relation to Presentational text content in two text excerpts, three paragraphs from Wolfe's *The Hippies*, and a transcript of seventy-six lines of Thibault's radio broadcast transcript. Lemke's in-depth analysis required that few and short texts be used to accommodate a micro-analysis of lexico-grammatical resources to reflect both the value orientations embedded in "microsocial interactional relations" and the "macrosocial relations between social viewpoints or interest groups" (p. 94). Lemke's study focuses on how linguistic features orient readers (often an unconscious process) toward "objects" (in his study—hippies), and in doing so, contribute to the values attributed to these "objects".

Despite being able to explore a substantially greater amount of text in a qualitative approach, my preliminary investigations of visiting the marking floor and undertaking a pilot study determined that examinees' responses were not only diverse but, also, both typed and hand-written. Handwritten responses excluded a computer-based search for key lexicon (words) and lexical phrases that signal intertextual connections. In relation to Lemke's study which is limited to three paragraphs and seventy-two lines of script, the sheer volume of research data excludes an in-depth analysis at the lower end of student-generated text. In other words, a significant amount of time and energy was required to isolate both the communicative modes within five-hundred and ninety responses and the marked and unmarked intertextual references within a total of three-hundred and seventy-five creative responses. In addition, analysis of the multi-directional and multi-dimensional quality of allusions or unmarked intertextually was equally time-consuming and is by no means, exhaustive. That is, although I was limited by the space and time constraints of this current doctoral research, further analysis of the nature of intertextuality within individual creative prose-forms (i.e. letters, short-stories, etc.) described in this dissertation warrants further investigation.

The Study Sample

In the absence of demographic and personal information, obtaining a stratified random sample, a prerequisite for possible claims and theories of language use (i.e. adolescent, gender, urban/rural), is not possible. As earlier noted, these factors significantly shaped my research questions and research into an exploratory and descriptive text-linguistic discourse analysis. Unable to obtain permission for access to a stratified sample, I randomly selected a representative sample from a warehouse of 13,282 January ELA 30-1 examinations. Of the five pre-randomized examination boxes, three boxes contained 375 examination responses while the remaining two boxes containing 228 responses were classified as "re-scores."

Re-scores are examinations that for various reasons required additional attention or additional "reads." Analysis of intertextual features requires more in-depth, micro-analysis that pragmatically demands fewer texts (Jorgensen & Phillips, 2002; Huckin, 2004). Despite this knowledge, I decided to investigate re-scores since there appeared to be few hybrid responses within the once-only-scored representative sample; however, a micro-analysis of intertextual-rhetorical intersections within re-scored responses was pragmatically not possible. However, whole and part-to-whole text analysis resulted in the following discovery: re-scored examinations differed in that a distinctively higher percentage of re-scored examinations contained creative responses as compared to the representative sample.

Interpretation of the significance of this variation, however, is not simple since the reasons for a re-read or re-score of a response is unclear. In the absence of background information as to the reasons for a rescore, claims based on text-analysis are ungrounded since there is no framework for analysis. For example, was the first, personal-response assignment or the second, literary-response assignment re-scored? Secondly, was the re-score initiated by assessment staff (e.g. because of unstable inter-rater reliability scores) or was it initiated by an examinee? Alberta Education allows students to challenge their final grade by requesting a rescoring (re-reading) of their examinations. Some students utilize this process hoping to obtain a pass grade while other high-scoring students, attempting to gain entry into prestigious post-secondary institutions or competitive faculties, initiate the process with the hope of obtaining an even higher final ELA grade. Although no claims can be made as to the reasons why a higher percentage of creative responses exist in re-scores and comparative research as to the differences in intertextual-rhetorical intersections is a study within itself, future research on re-scored PRTAs could provide valuable information to assessment staff and teacher-markers.

Communicative Modes: Identifying Response-Types

As earlier discussed, ethical and contextual parameters, as well as the ambiguity of the terminological definitions provided in General Outcome 2 of the Program of Studies and within the January 2006 ELA 30-1 examination both necessitate and validate a text-linguistic methodological approach. Georgakopoulou & Goutsos (2005) claim a text-linguistic analysis that identifies narrative, non-narrative and mixed communicative modes avoids the debate surrounding the definitions of and the concrete task of sorting genres. The linguistic features associated with a *non-narrative* communicative *mode* are as follows:

- the absence of first-person pronouns;
- the dominant use of passive verb forms;
- agentless (point-form and poetic phrases are included in this category);
- the presence of nominalization[22] (i.e. verbs are transformed to nouns).

The *narrative mode* is identified by the following criteria:

- the presence of personal pronouns;
- the presence of action verbs (e.g. ran, hit, swam);
- verb tenses denoting the temporality of events (e.g. present, past, past perfect);
- temporal adverbials denoting the sequencing of events (e.g. after, before).

Authorial stances constructed via both narrative and non-narrative rhetorical modes are classified as *mixed-mode* responses.

As earlier noted, in addition to avoiding the sticky concept of genre, a text-linguistic methodological approach avoids the equally debated and ambiguous concept of *voice*. Within the context of this study, *voice* is defined as a *rhetorical position* presented by a student-writer (the examinee). Within the context of this study, all claims regarding rhetorical positioning within creative prose-forms are triangulated in that they are grounded in and explored via generic, intertextual and rhetorical theoretical perspectives.

As anticipated, analysis at the whole-text level verified that critical responses predominantly communicated via the non-narrative mode. The mixed-mode was the predominant communicative linguistic method in personal responses which consisted, as critical responses, mainly of essay prose-forms. The narrative mode, however, identified both creative responses such as letters, short stories and diaries and narrative essays. Moreover, analysis in the second stage and at the intermediate and sentential levels of student-generated text uncovered the existence of various communicative modes within the bodies of responses—findings that will be discussed in Chapter Three.

---

[22] Halliday (2004) uses the term *grammatical metaphor* to indicate the way in which nominalization shapes knowledge. Processes become things or agents that empirically exist outside of oneself.

After the initial identification of creative responses, the second stage of analysis involved sub-categorizing creative responses into prose-forms. However, as noted by other researchers (Devitt, 2004; Luke, 1994) generic categories are not necessarily clear or simple. For example and in the context of this study, prose-forms such as letters and diaries were easily identified by the presence of opening and closing salutations (letters) and the dates that accompanied diaries with multiple entries. However, journals and stories provided interesting methodological challenges. Firstly, if examinee-information on the *initial planning page* (IPP) conflicted with the text-linguistic classification of communicative modes and textual pattern, further attention was required to ensure accurate prose-form categorization. In the January 2006 ELA 30-1 examination, the IPP precedes the PRTA and invites examinees to provide information as to their prose-form choices, their reasons for their choices and the ideas they intend to communicate in their writing. Additional information the initial planning page reminds students that they must communicate clearly "regardless of the form [they] choose" (p. 7). Despite these directives, students often choose to leave the IPP blank since this page is not evaluated. In addition to the accurate sub-categorization of creative prose-forms, the extra attention required during prose-form differentiation was particularly important in determining if conflicting IPP information was generic-confusion as compared to researcher-confusion. Generic confusion will be discussed in the appropriate prose-form chapters.

In general, after analysis of both IPP information and the linguistic features and semantic content of certain creative prose-forms, there remains confusion among the terms, narrative, anecdote and short story and the distinctions of a journal prose-form as compared to a diary prose-form. Additionally, prose-form categorization conflicts arose from differences among examinees' evaluation of their responses as short stories as compared to the researchers' evaluation of personal stories as anecdotal evidence that is embedded in narrative essays. Conflicting researcher's and examinees' generic categorizations highlight not only localized terminological and generic confusion, but overall generic ambiguity, particularly with journal, diary, short story and narrative (personal) essay classifications. Despite these generic challenges, the second research question as to the rhetorical-shaping influence of prose-forms demanded an analysis of the intertextual-rhetorical intersections within specific prose-forms. The most efficient and productive way to determine prose-shaping forces is to first sub-categorize creative prose-forms and then, as noted by Jorgenson and Phillips (2002), wait for the data to emerge. In this sense, it was logical to organize creative prose-forms into sub-categories before commencing an extensive analysis of the intertextual-rhetorical intersections associated with specific prose-forms. This decision further proved to be a time-efficient method of analysis that produced illuminating results. In the end, the final categorization of prose-forms was determined by the researcher's evaluation of linguistic features, part-to-whole analysis of textual patterns and the semantic content within certain examinee-generated responses. As earlier noted, these findings will be discussed in detail within the appropriate prose-form chapters that follow.

Study Modifications

Based on a combination of my visit to the April 2006 ELA 30-1 examination marking session, the pilot study, and the theories and research of others, I initially expected that intertextual features within student-generated text would appear *explicitly* in the following ways:

- as explicit references to the whole (i.e. primary themes) or parts (i.e. characters, objects within ETs, secondary themes and so forth) of embedded Examination Texts (ETs) and the examination written prompt;
- as marked quotations and paraphrases linked to explicitly stated ETs.

I further expected that *implicit* intertextual features would manifest as:

- implicit unmarked references that parallel ETs (e.g. an echo, a parody or allegory);
- as the absence of background information or assumed common knowledge.

Adaptations to this original framework for identifying intertextual were required. Firstly, I discovered after the pilot study that the terms *explicit* (i.e. original source indicated via italics, quotation marks, etc.) and *implicit* (no obvious or marked linguistic evidence such as italics, quotation marks, etc.) did not adequately capture the nature of intertextuality within creative responses generated in a high-stakes assessment context. Specifically, intertextuality captured in the "in-between" space (refer to the discussion of Parker (1992) in Chapter One, pp.37-38) or intertextual connections visible in the cognitive and shared perceptual landscapes of both evaluative readers and examinee-writers was often partially grounded in both conceptual and shared knowledge and in the concrete linguistic features on the page. For example, an examinee-writer might include the name of an ET character in his or her short-story response; however, no accompanying reference to the original ET may be evident in the written text. Would this type of intertextuality be described as explicit or implicit since both parties were aware of where the name originated? Numerous examples exist to confound the use of the terms *explicit* and *implicit*; therefore, these terms, as earlier explained, were substituted and framed as *marked* and *unmarked* quotation (refer to page 52 for previous definition of these terms)[23].

Explicit intertextuality was re-conceptualized as *marked* quotations in that the quotation is marked by linguistic features such as capitalization, quotation marks or italics. In contrast, the absence of these linguistic features describes implicit intertextuality or *unmarked* quotations. These re-conceptualizations were exceedingly beneficial during the analysis of the intratextual and intertextual rhetorical functions of intertextual linguistic features since a focus on the markedness of a transported and original quotation allows for an analysis of its transformational qualities. Plett (1991) argues that the transformational and, thus, rhetorical nature of transported quotations involves a comparison of original pre-text (written examination prompt and examination texts) with its corresponding presence in the subsequent text (in this case, examinee-generated text). For example, a quotation marked by both quotation marks and reference to its originating source may exhibit a transformational quality in the reporting verb chosen by the writer. For instance, the choice of the verb "to claim" rather than "to lament" signifies the writer's stance toward the information presented (see Hyland, 2000). Similarly, intertextual connections within student-generated creative responses displayed similar marked and unmarked quotational transformations.

Representative Sample

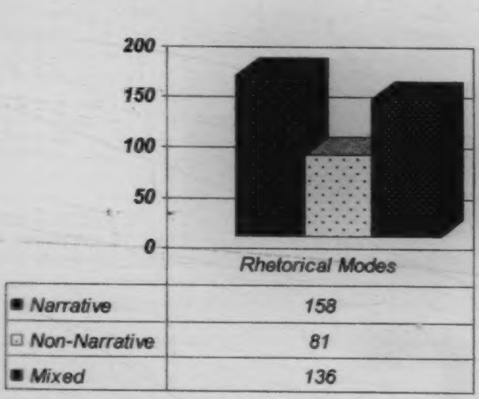
Eighty-one (22%) from three-hundred and seventy-five study-sample responses are coded non-narrative, one-hundred and fifty-seven responses (42%) are classified as narrative and one-hundred and thirty-six responses (36%) are coded mixed-mode responses.

---

[23] More detailed discussion of marked and unmarked quotation is available on pages 199-201.

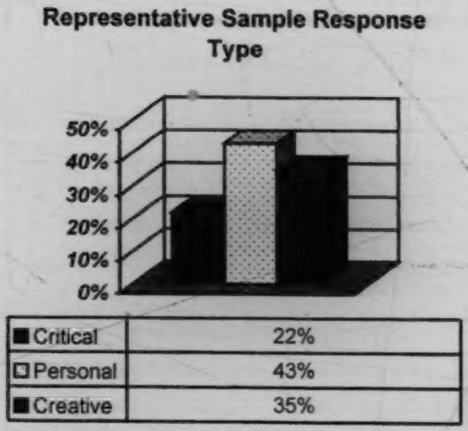
Figure 1

Representative Sample: Number of Responses by Rhetorical Modes



All eighty-one (22%) of non-narrative responses are critical responses sub-categorized as essay prose-forms. Personal responses, forty-three percent of the study-sample, contain one-hundred and thirty-six mixed-mode essays and ten narrative essays. The next figure illustrates these statistics as well as the fact that the remaining one-hundred and forty-eight responses (35%) are classified as creative response types.

Figure 2 Representative Sample: Percentage of Rhetorical-Mode Types



Sub-Categorizing Prose-Forms

Based on text-linguistic analysis and information on the Initial Planning page (IPP), creative responses are sub-categorized into the following prose-forms:

- Stories
- Letters
- Diaries
- Journals
- "Speech"
- "Monologue"
- Scripts (television and stage plays)
- "Conversation"
- "Toast"
- "Memoir"
- Newspaper Articles
- "Interview"
- "Email/Email Entry"
- "An anecdote"
- "A Rant"

Of the one-hundred and fifty-four creative responses, sixty-three are diary/journals, forty-seven are stories, twenty-eight are letters and sixteen inhabit the general category, "all others". The "all other" category is represented by last ten prose-forms listed above. Further detailed text-linguistic analysis of critical and personal responses at the intermediate and lower levels of text uncovered that two hundred and twenty-one (59%) responses in the study's representative sample are essay prose-forms while one-hundred and fifty-four (41%) are creative prose-forms (see figure 3 below).

Figure 3

Creative Prose-Forms in the Representative Sample

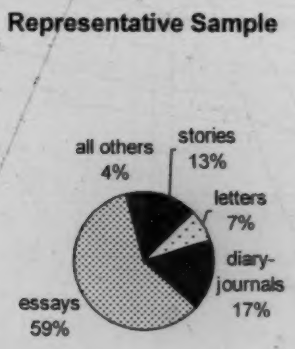
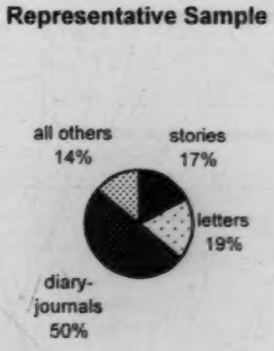


Figure 4

Sub-categories of Prose-Forms within Creative Responses



As noted in the previous chapter, of the five pre-randomized examination boxes chosen for analysis, three boxes contained 375 examination responses while the remaining two "re-scores" contained 228 responses. The decision to examine re-scores was intuitively motivated in that I had the impressions that firstly, possible hybrid prose-forms would more likely be evident in re-scored responses and, that for a variety of reasons creative texts presented evaluative challenges for teacher-markers. Moreover, re-scored examination responses were of interest in that they potentially could provide data that not only supports the need for this study, but the need for future research of re-scored examinations. For example and of importance is that a significantly higher percentage of re-scored responses contain creative prose-forms in Part A of the examination as compared to the representative sample. The following figure illustrates the higher percentage of creative responses within the re-score sample while table 1 compares re-scored responses with the responses that have not been re-scored:

Figure 5

Re-Scores: Number of Responses by Rhetorical Modes

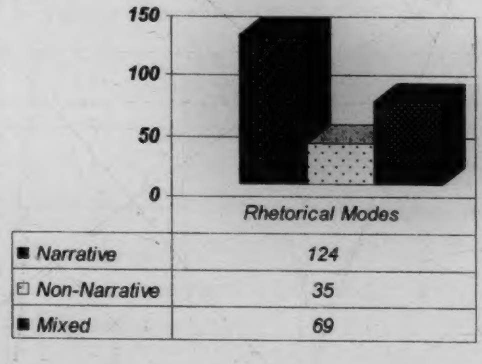


Table 1

Comparison of Rhetorical Modes: Representative Sample & Rescores

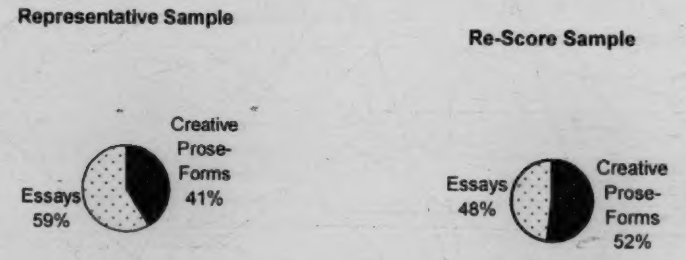
Rhetorical Mode	Narrative	Non-Narrative	Mixed-Mode
Representative Sample	42%	22%	36%
Re-Scores	54%	16%	30%

The two-hundred and twenty-eight re-score responses represent all examinees' responses that required further attention or "reads" to ensure equitable assessment or scoring (grades). In other words, the two boxes of re-scores do not constitute a representative sample and therefore, are the sum total of all rescored responses. Of the two-hundred and twenty-eight rescore responses, one-hundred and thirteen (49%) are essay prose-forms and one-hundred and fifteen (51%) were creative prose-forms. Re-scored creative prose-forms consisted of thirty-eight stories (17%), forty-one diary/journals (18%), twenty-six letters (12%) and eight "all others" (4%).

The following visual figures illustrate the variations among creative and essay (narrative, non-narrative and mixed-mode) prose-forms within the re-score and the representative sample:

Figure 6

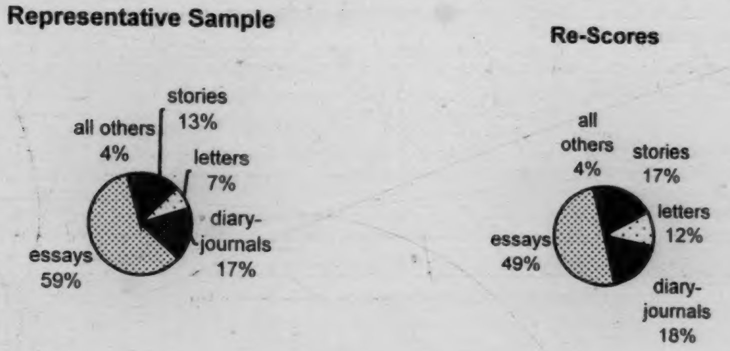
Essay and Creative Prose-Forms: Representative and Re-Score Samples



The decision to examine re-scores was intuitively motivated by several reasons, the first being that I anticipated a higher number of creative responses and the second being the possibility of poetry responses or hybrid prose-forms that for a variety of reasons presented evaluative challenges for teacher-markers. Poetry responses were of particular interest since during the April 2006 marking session, several re-reads were necessary for a PRTA response in the form of a poem. Despite the directive "Do not use a poetic form" (p. 5) in the students' guide titled *Preparing to Write the English Language Arts 30-1 Diploma Examination in 2006 – 2007*, an examinee submitted a poetry response that needed to be evaluated. The representative sample did not yield poetic prose-forms; however, as will be discussed later, poetry was embedded in the content of several responses. More generally and as anticipated, a higher percentage of re-scored responses contain creative prose-forms in Part A of the examination as compared to responses in the representative sample. The following figures provide the number of creative as compared to essay prose responses in both the representative sample and the re-score sample:

Figure 7

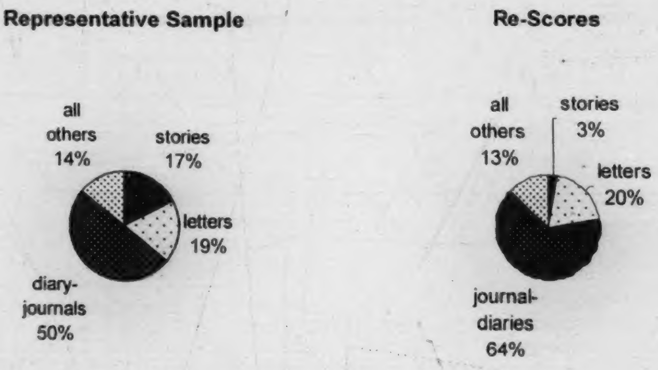
All Prose-Form Categories: Representative Sample and Re-Scores


Representative Sample

Re-Scores

Figure 8

Creative Prose-Forms: Comparison of Representative Sample and Re-scores



Interpretation of the significance of this variation, however, is not simple. Firstly, the reason for a re-read or re-score of a response is unclear; for example, which assignment was re-scored—the first, personal-response assignment or the second, literary-response assignment? Secondly, was the re-score initiated by assessment staff (e.g. because of unstable inter-rater reliability scores) or was the request for a re-score initiated by an examinee? Alberta Education allows students to challenge their final grade by requesting a rescoring (re-reading) of their examinations. Some students utilize this process hoping to obtain a pass grade while other high-scoring students, attempting to gain entry into prestigious post-secondary institutions or competitive faculties, initiate the process with the hope of obtaining an even higher ELA 30 final-term mark.

Chapter Summary

Sub-categorizing creative prose-forms at a holistic level initially seemed forthright. However, part-to-whole analysis in combination with text-analysis at the lower-end of student-generated creative text uncovered what researchers (Luke, 1994, Miller 1994, Devitt, 1994) have argued—that generic categorization is not a simple procedure.

In addition, during the pilot study, the micro-analysis of ET objects within texts was also abandoned. Initially, an effort was made to identify and categorize the objects within ETs and the number of ET-as-whole-objects within student-generated texts; however, it became apparent that manually identifying these intertextual linguistic features was not pragmatic and did not address the research questions. The abandonment of this type of micro-analysis does not exclude future quantitative and comparative research focused on the configurations of ET references and their correlation with rhetorical positioning in creative, personal and critical responses. Instead, analysis at the surface and intermediate level of text effectively and efficiently identified marked intertextual connections while analysis at both sentential and the semantic levels uncovered unmarked intertextuality.

During the study, the analytic framework within the study was re-conceptualized as an analysis of marked and unmarked quotation (Hebel, 1991; Plett, 1991) as compared to an analysis of implicit and explicit intertextual linguistic features. Based on the amount and the emergence of data, a detailed investigation of text-hybridization was also abandoned; however, segments of embedded poetry in creative responses, not discussed in this dissertation, warrant further investigation.

Despite narrowing the focus of this study, creative responses contain rich data for an investigation of both the nature of and rhetorical intertextual connections. Moreover, this study uncovers striking data regarding the ways in which intertextual connections contribute to rhetorical positioning within individual creative prose-forms. Finally, as will be discussed in the following chapters that focus on specific genres, this study uncovers how specific creative prose-forms provide open rhetorical spaces for examinees to voice personal, societal and philosophical discourses that are directly and indirectly related to ETs.

Gill (1995) interrogates critical discourse analysis for its failure to make transparent the underlying data upon which claims are based. She states that the exclusion of detailed descriptions of and examples from the original data limit re-evaluations and possible alternate interpretations toward linguistic data. Based on my own experience of reading condensed and generalized overviews or, conversely, detailed qualitative lists of linguistic features of written objects of study, I have striven to provide a balanced overview of my research findings in the chapters that follow; that is, enough concrete examples of examinee-generated text to validate my interpretations.

Chapter Three

Story Prose-Forms

> *Its status [story] as a product of the imagination means that writing a fiction sets us free—to range over the possibilities implicit in our experience, secure in the knowledge that no-one will be able to 'pin down' any particular motive, opinion or action as that of the author.* (Winter, Buck & Sobiechowska, 1999, p. 1)

Introduction

Chapter Three focuses on data related to story prose-forms from the representative sample. Included in this chapter is a discussion of the methodological complexities of categorizing story prose-forms, the nature of intertextuality, and an analysis of the rhetorical functions of intertextual linguistic features specific to examinee-generated stories. A major portion of this chapter is the basis of the article *Grade 12 English language arts examinee-generated stories: Intertextuality, prose-form and rhetorical positioning* (in press) that will be published in the *Belgian Journal of English Language and Literatures.*

Re-classifying Narrative Essays and Stories

In general, creative responses were easily distinguished by the overwhelming presence of the narrative mode; however, sub-categorizing prose-forms required criteria that extended beyond rhetorical-mode analysis. Story prose-forms were especially difficult to identify, since analysis at intermediate and lower levels of text revealed non-narrative linguistic features that blur the generic boundaries among narrative essays, personal stories and stories that are obviously fictitious. In addition, upon reading the introductory or *Initial Planning page* (IPP) that precedes the Personal Response to Text Assignment, some examinees noted prose-form choices that differed from my text-linguistic analysis of the prose-form in question. For example, four examinees stated on the initial planning page that their creative responses were "reflection", "narrative essay" (2 responses) and "personal response essay"; however, my intuitive and initial perception in combination with methodological analysis at paragraph and sentential levels re-classify these prose-forms as stories. Conversely, three responses that rely almost exclusively upon the narrative rhetorical mode are labeled by examinees as story prose-forms while, in contrast, analysis at intermediate and lower levels of text uncover narrative essay prose-forms. Unlike mixed-mode essays in which narrative and non-narrative rhetorical modes tend to be isolated in whole paragraphs, these re-classified narrative essays contain non-narrative sentences that are sparsely interwoven in the beginning and ending sections or the bodies of the essays.

To provide a rationale for re-classification and to address the methodological complexity of identifying and differentiating story prose-forms, I referred to the Alberta Education curricular document, the *Program of Studies*. ELA General Outcome 2 describes the following cognitive processes underlying the writing of creative responses:

> Students respond creatively by visualizing the settings and situations that are presented in texts and by imagining the persons and characters inhabiting texts. By using their creative imaginations, students synthesize situations ... (p. 21)

Based on my initial perceptions of the presence of both imagination and ET components (i.e. setting, characters, situations, etc) within examinee-generated stories that I had read, I incorporated the following linguistic markers to differentiate *short story* prose-forms from stories as anecdotal evidence within both mixed-mode and narrative essay textual patterns:

- setting:
    - Location (i.e. a dream, outer space, an ET location such as the island, Rathlin, etc.);
    - Identifiable ET objects (i.e. Mary's geography book, the ET poem, "blood-red weed", etc.)
    - Temporality (i.e. past, present and future dates of writing such as 1972 or future time);
- viewpoint: (i.e. through a dream, a non-human (e.g. a space alien or sea creature);
- persona or character: (i.e. ET character such as Mary, Liam, an astronaut, and so forth);
- plot: events or a sequence of events mimicking the plots of ETs.

Another confounding feature discovered during intermediate text-level analysis is a substantial proportion of embedded non-narrative mode sections within the body of some story prose-forms. For example, a grade-twelve, high-school examinee writing from the viewpoint of an astronaut on the Apollo 17 space journey is obviously writing a creative story from an imagined viewpoint (as an astronaut in space), an imaginary physical location (space shuttle) and non-present time (1972). At the whole text level, a text-linguistic analysis reveals a reliance on the narrative mode. However, analysis at the intermediate (paragraph) and lower level (sentence) of text may uncover rhetorical positioning supported substantially by a non-narrative mode.

Imagine further that an examinee is writing from the viewpoint of an Apollo 17 crew member who also happens to be writing about his or her experience of taking the first photo of the planet, Earth. Imagine that this astronaut is writing a report, an essay or a journal to describe his or her perceptual shift. In this instance, the short story may have a plethora of non-narrative linguistic features that function at both the intratextual and intertextual rhetorical levels. That is, this story may predominantly rely on the non-narrative mode at an intratextual level to communicate the appropriate register to signal a secondary and imaginary audience (i.e. the astronaut reporting to a supervisor in NASA headquarters, to news reporters, and so forth). Simultaneously, at the intertextual level, the non-narrative mode also reflects intertextual and rhetorical connections to the embedded ELA examination prompt, ET texts and the assessment audience: the teacher-markers evaluating the rhetorical value of examinees' ability to do so clearly.

The three re-classified stories-as-narrative essays, to varying degrees, reflect intertextual-rhetorical connections common to critical non-narrative essays and non-narrative sections of mixed-mode essays. That is, intertextuality appears as marked citation (i.e. quotations with quotation marks) followed by ET thematic and descriptive paraphrases and paraphrasing of the written examination prompt. The following excerpt from the response (R) and re-classified narrative essay 27 is an example of explicit citation, *re-tell* and aligned paraphrasing of the written examination prompt which are common in various configurations of essay prose-forms:

> I felt just like … man in "Coming Suddenly to the Sea" by Louis Dudek, as he saw the ocean for the first time. Although my change in perspective was on land, it was the … same situation. (R27)

As noted, the paraphrase following the integral citation re-states or re-tells the examinee's aligned rhetorical position toward both information within the examination written prompt, an ET event and the overall ET theme.

Re-tell, in critical non-narrative responses within the study sample, ranged from as little as one or two sentences to most of a paragraph. I deliberately introduce the term re-tell to encapsulate both the compositional skills of *describing* and *summarizing* and educational and curricular-valued skills deemed *critical thinking.* The term as the act of re-telling or re-stating undermines the assumption that explicit citation and critical, non-narrative essay prose-forms by default reflect critical thinking skills and synthesis of literary texts. Moreover, and conversely, an absence or a limited presence of explicit citation and re-tell in creative prose-forms written by inexperienced writers in an academic context reflect less synthesis and, perhaps, inferior critical thinking skills.

Returning to the nature of intertextuality in stories reclassified as narrative essays, it is interesting that all three responses connect rhetorically at thematic level of ET(s). Examples of overall and interpreted ET themes are as follows:

- perceptions change through the personal experience of traveling to a place (ET poem);
- perceptions change through the travels and accomplishment of others (*The Blue Marble* photo);
- perceptions change through the literary practice of reading (*Away*);
- historical perceptions change through research and discovery (*Detail of the Farnese Atlas* photo).

Two of the re-classified story-as-narrative essays (R27, R107) are plausible personal "stories" of insights attained during travel experiences, while the third re-classified response (R11) is a "narrative story" that discusses personal changes made possible through personal relationship and ongoing visits to a relative. R27 and R107 themes coincide with the overall theme of the ET poem *Coming Suddenly to the Sea*. Regarding simultaneous thematic and parallel connections in R107 to the ETs, the first person narrator discovers and explores historical architecture which causes him or her to consider life lived in both a foreign location and in the historical past. The character of Mary in *Away*, through the act of reading, considers life lived in foreign lands. Discovering and reconsidering our interpretation of events of the historical past are also overall themes in the *Detail of the Farnese Atlas*.

The overall theme of R11 also connects intertextually with the overall theme of the ET poem; however, R11 differs in that although learning occurs through the direct experience of continually visiting another place (the home of a relative), learning is facilitated by another person—a minor theme in the ET, *Away*. The narrator in R11 learns by observing and interacting with a relative as does the character of Mary with her companion, Brian. Subtle intertextual connections at various levels of text are also observed in the two other stories-re-classified-as-narrative essays. For instance, there are no signs of any form of intertextuality in R27 other than at both R27 and ET overall thematic levels and, at lower text levels, in the R27 sentence, "I was alone." Being alone is a minor *process* the character of Mary experiences.

I introduce the term *process* to accommodate the nature of intertextual-rhetorical intersections within creative prose-forms which often manifests, not as connections with minor themes but, as *parallels* or *inverse parallels* (in opposition to) of characters' processes (experiences) and events (in the plot). The following are examples of aligned and parallel ET processes within R11 which, in themselves, signify that R11 hovers on both narrative essay and story generic borders:

i) [She or he][24]carr[ied] the world on [his/her] shoulders.

ii) I will take a [name of a flower] as an emblem of that day.

The first excerpt is an aligned and parallel process shared with the statue of Atlas. The second excerpt, devoid of quotation marks and explicit citation (also referred to as unmarked quotation), is arguably a paraphrase (as compared with an unreferenced and, hence, plagiarized phrase) from the following sentences within the ET poem:

> ...I brought [25]home, as an emblem of that day ... a fistful of blood-red weed in my hand.

Another example of intertextuality common to both narrative essays and short story prose-forms is as follows:

> That day my life changed...I had a whole new perspective...that I could see the whole world as a giant blue marble[26] just as the crew of Apollo 17. (R54)

The ET title, "The Blue Marble", transformed into a metaphor, and the original phrase "the Apollo 17 crew" are paraphrases devoid of their original source.

As earlier noted, other salient features of re-classified-story-as-narrative-essay responses are first-person points of view and believable or plausible events, actions and characters. In contrast, responses classified by their writers as "reflection", "narrative essay", "personal response essay and re-classified by the researcher as stories are devoid of citations with quotation marks (marked quotation), yet contain unmarked paraphrases and quotations—features that appear to support the premise that a reflexive relationship exists among prose-forms and the ways in which rhetorical positioning is negotiated via ET and intertextual connections. Additionally, these re-classified-as-story responses differ from narrative essays by containing implausible lived experiences, characters and temporality.

---

[24] In an effort to protect writers' identities and to avoid recognition of specific responses, I have and will substitute individual lexicon (words) and/or change verb tenses. Square parenthesis will mark researcher modifications of excerpts extracted from their original sources.

[25] Underlining added for emphasis.

[26] Underlining added for emphasis.

Although additional and comparative research is necessary, not to mention a larger study sample, I perceive that variations of intertextual-rhetorical connections, within assessment contexts, may correspond with placement on a continuum spanning from critical to fictional and creative responses. Again, although out of the scope of my research, my suppositions appear to be supported further by the distinct nature of intertextual and rhetorical connections within examinees' imaginative and fictional creative responses. As the seven re-classified responses, the creative prose-form discussed in this chapter on stories particularly relies upon intertextual-rhetorical connections that simultaneously blend in a myriad of ways with a number of ET(s) at various textual and thematic levels. This latter claim will be further discussed in the examples that follow.

Marked Intertextuality in Story Prose-Forms

Marked citation (i.e. capitalized letters, quotation marks and italics) appears in the final paragraphs of two plausible travel stories where the first-person narrators reflect upon their lived experiences and their resulting perceptual shifts. As in critical non-narrative and mixed-mode essays, citations are marked by quotation marks as reflected in the following examples:

> If you look at … beautiful … opportunities, as … in the poem, "Coming Suddenly To The [*sic*] Sea" by Louis Dudek, you will see … opportunity for wonderful experiences. (R174)

> I felt just like … man in “Coming Suddenly to the Sea” by Louis Dudek, as he saw the ocean for the first time. Although my change in perspective was on land, it was the … same situation. (R27)

The phrase in the second excerpt, “as he saw the ocean for the first time” is an example of the re-telling of a poem event. The last sentence of R27 is an example of an unreferenced and aligned paraphrase of the written examination prompt.

Marked citation sometimes correlates with embedded ET objects located in the body of story prose-forms. For example, the narrator of R78 who is gazing at the earth from a space shuttle states: “I understood why it was called “The Blue Marble.” The following excerpts are also examples of how marked citations function simultaneously at an intratextual level (as story events that motivate the story characters) and at the intertextual level to signal to teacher-markers that an ET has been integrated into a story plot that addresses the written examination prompt:

> I pulled out a poem … entitled *Coming Suddenly to the Sea* [hoping] that it will …. (R302)
>
> She also [gave me] a poem written by the poet, Louis Dudek, entitled Coming Suddenly to the Sea where he describes his new perspectives on life after experiencing … and now I …. (R113)
>
> Looking back at the photograph of *The Blue Marble*, I begin to …. (R341)
>
> It was the first picture of Earth, taken by Louis Dudek. (R187)
>
> I open my book, Away by Jane Urquhart in search of something boring and [useless] … to send me [to sleep]. (R359)

The last excerpt is a common example of how examinees strategically intertextually embed and weave together alternate viewpoints or counter-stances into the fabric of their stories. The first person narrator within R359 evaluates an ET; however, his or her daring evaluation of an ET is temporal in that, later in the story, the book is a source of inspiration. In short, story prose-forms often challenge aspects within ETs and ETs as a whole.

Another intertextual-rhetorical phenomenon specific to story prose-forms is the insertion of marked quotations that are devoid of their original ET sources.

> Awakening, as … a poet has, to "the mother of all things that breathe." (R169)
>
> "Night after night", [he] would lay in [his] … bed. (R243)
>
> While [looking] at "the angry gulls cutting the air"…. they would chat about "Greek mythology" or [think of] "ancient texts." (R243)

R169 contains marked quotations from one ET, while R243 simultaneously blends marked quotations from a number of ETs. *Blending* is a multi-layered and multi-directional rhetorical strategy that blends themes and other aspects such as characters, events, objects and so forth from multiple ET sources into one intertextual-rhetorical connection; this technique, by simultaneously blending and embedding various aspects of more than one ET into a common intertextual-rhetorical intersection, enables story-writers to multi-layer rhetorical content—a intertextual and intratextual rhetorical strategy common and almost exclusive to story prose-forms. Although blending within stories is predominantly unmarked, R243 is a rare exemplification of how this strategy is employed with marked quotations from several ETs:

> "December 7, 1972" [ET character from *Away*] was [saved] …. [after an ocean tragedy], "Louis Dudek" decided to save the lost [child]." (R343)

The plot within this student-generated response casts the poet of the ET, *Coming Suddenly to the Sea* as a story character who rescues a child on the date on which *The Blue Marble* photo was taken. These details are related to the setting of the story rather than the plot; therefore, their rhetorical function is greater at the intertextual level and minimal at the intratextual level.

Unmarked Intertextuality

A common and abundant rhetorical strategy employed by ELA exam-writers is to weave unmarked ET quotations into the fabric of their stories. This approach seems appropriate in an assessment context where evaluation of and the writing of examinees' responses is framed and confined by the expectations of the evaluative rubric, the ETs and the written prompt. In other words, examinees assume that the examiners know from where the unmarked quotation has extracted. The prevalence of unmarked intertextual-rhetorical intersections within story prose-forms highlights the premise that knowledge is cognitively shared among (readers) assessors and (writers) examinees; therefore, license is given to "break the rules" that govern citation in essay prose-forms.

Although student-generated stories within the study sample contain no transported and unmarked complete ET sentences, questionable paraphrasing exists of the appropriated favorite and final sentence of the ET poem *Coming Suddenly to the Sea*:

> And so I brought home, as an emblem of that day
> ending my long blind years, a fistful of blood-red weed in
> my hand. (ELA 301-1 examination, p. 2)

The following intertextual-rhetorical paraphrases vary in the degree to which they potentially could be judged as copied and "illegal" as compared to "legal" paraphrases:

> I will take a [name of a flower] *as an emblem of that day* [italics added]. (R11)
>
> [Story character] walked with *a fistful of blood-red weed in* [her] *hand* [italics added]. (R52)

> [He looks at] sea-*weed*, its color…*blood-red* …. Picks it up … clenching it in [his] fist. (R73)
>
> [She] held me tight in [her] fist. (R136)
>
> No longer blind, I see life …. (R136)
>
> I was too blind to see. (R355)

The second last example from R136 is an aligned parallel process of the narrator in the ET poem. In contrast, the final R355 paraphrase is an inverse parallel that challenges the rhetoric of both its original ET source and the written examination prompt. Inverse parallels in student-generated stories tend to manifest as paraphrases that oppose ET processes, settings and themes.

Unmarked Quotational Transformations

A common rhetorical strategy utilized in all response types is to link an unmarked intertextual reference with either an exact phrase within or a paraphrase of the written examination prompt. Within story prose-forms, unmarked paraphrases of both the written examination prompt and one or more ETs are common. The following sentence from R255 is an example of the multi-directionality and multi-layered qualities of this assessment-generated and dual-functioning intertextual-rhetorical strategy within story prose-forms:

> An individual's interpretation of the world relies on perspective…our world can be [turned] by even a simple photograph. (R255)

The phrase "a simple photograph" is multi-directional in that it simultaneously points to *The Blue Marble* photo and arguably, alludes to the *Detail of the Farnese Atlas* photo. The phrase is multi-dimensional in that it is both a description and paraphrase of *The*

Blue Marble photo and an *echo* of the second photo. An *echo* is defined as a less transparent intertextual connection than, for instance, a parallel in the form of a sentence that transported from its original source (i.e. the ET poem) and, subsequently, incorporated in its original form in an examinee-generated story. Hebel (1991) refers to these types of intertextual linguistic features as having low *intertextual intensity*.

For thorough understandings of the rhetorical nature of intertextuality in both an assessment context and within story prose-forms, distinctions between examinee-generated words and phrases as compared with ET lexicon and phrases must be established. Plett (1991) uses the term *quotational transformation* to describe the process of comparing quotations derived from their original source with their transported counterparts in a subsequent text. Within this framework, any changes of original ET text have rhetorical value. In general, intertextual connections generated in creative prose-forms within the representative sample rhetorically function at either (or both) intratextual and intertextual levels. I suggest that intertextual connections that have little, if any, intratextual rhetorical function are a phenomenon of writing generated in high-stakes assessment context, in particular, within reader-response types of assignments such as the PRTA under study. Further research in this area could produce evidence of writers' intentions when embedding intertextual connections that function solely on an intertextual level. Regarding the nature of unmarked quotation in story prose-forms, Table 1 contains student-generated excerpts that mimic their original sources and display significant intertextual rhetorical functions. Many of these intertextual-rhetorical intersections have little if any intratextual or internal rhetorical value.

Table 2

Paraphrased Story-Unmarked Quotation from the Personal Response to Text Assignment, January 2006 ELA 30 Examination

Original ET source	*Student-generated paraphrase*
December 7, 1972	December seventh, 1972. (R154)
Salt sea-air	Salt-sea air. (R302)
Her own island, Rathlin	Her home island of Rathlin. (R180)
Its vastness—continents, seas and solar systems	The vastness of the seas, continents and solar systems. (R285)
Battering a granite rock to make it a pebble	I [could] batter a granite rock to a small pebble. (R302)

I will not address possible plagiarism or "ownership" controversy surrounding unmarked quotation that could be raised in fields *outside* of an assessment context; however, if Table 2 paraphrases are compared to the upcoming paraphrases in Table 3, it becomes evident that the degree and nature of the quotational transformations serve rhetorical roles at both intratextual and intertextual levels. The transformations in the following table 3 exemplify how unmarked and paraphrased quotations are multi-directional linguistic vehicles that can actively signal rhetorically positioning in a myriad of ways.

Table 3

Story Prose-Forms: The Rhetorical Effect of Tone in Quotational Transformations

Original ET sources	*Student-generated paraphrase*
The angry gulls cutting overhead	The squawk of the gulls. (337)

	Gulls like new experiences. (R52)
There were thousands of different languages in the world.	Yelling in a language I can't comprehend. (R359)
Earth	The small insignificant speck(*sic*). (R154)
The carnivorous sea	The ever-changing food web (R302)

Citation guidelines insist that paraphrases accurately reflect their original sources (Dodds & Jewinski, 2005; Anker, 2003; Checkett & Feng-Checkett, 2002); however, a common rhetorical strategy employed within story prose-forms overturns this academic convention of accurate original-source representation. In Table 3, the first and previous two paraphrases of the line from the ET poem provide examples of how shifts in the tone of paraphrases can rhetorically re-position examinee-writers. In the first paraphrase, the addition of the word, "squawk" somewhat comically lessens the sharpness of "angry gulls cutting". Despite the second paraphrase sharing only one lexical feature with its original source, this solitary snippet is re-framed in a positive manner. Through variations in tone, the two paraphrases that follow display somewhat negative rhetorical positioning toward their original-source excerpts. The last paraphrase is reflective of a scientific register that re-casts a "carnivorous sea" as a natural ecological process—a positive re-casting, an oppositional stance toward the narrator's view of the sea and a possible example of a societal discourse.

Other student-writers insert ETs as whole objects within their stories; however, they often do so without any accompanying and marked linguistic features that point to the existence of original ET sources. In a sense, the explicit becomes implicit in that intertextual-rhetorical connections exist and are grounded cognitively as shared examinees' and teacher-markers' background knowledge. The following excerpts introduce ranging intertextual functions at various rhetorical levels of examinee-generated text.

> [He] opens it to see a picture of the Plant [*sic*] Earth .... She is spellbound by this photo .... found a new interpretation of the world from the 1972 Apollo 17 photo .... (R71)
>
> [Booklet] ... which [has] a photograph of the earth on the cover with .... "Change your perspective". (R151)

The R71 paraphrase exhibits multi-directional intertextual connections toward the ET as whole object, the written examination prompt and, as original pre-text, objects within the ET, *The Blue Marble*. The multidimensionality of this paraphrase is realized in several ways. First, the paraphrase as a whole functions rhetorically as a signal to the assessment audience of intertextual connections with the ET and the written prompt. In addition, the ET-as-whole object functions at the intratextual level as an event that initiates the story character's actions.

Conversely, the description of the ET as a whole object in R151 paraphrase has no intratextual rhetorical function; however, the imperative that contains unmarked quotations from the written examination is intratextually and rhetorically pivotal. That is, this imperative is a counter-point to the examinee's alternate stance that suggests that if change is possible, it may occur in an unanticipated manner and realm.

Additional intertextual-rhetorical intersections exhibit the metaphorical transformations of the ET title *The Blue Marble*. The first example exemplifies an unmarked and complete ET as a whole object that has been transformed into a metaphor that is integrated into a sentence. The second example reflects article (determiner) substitution and the addition of the descriptor, "giant".

> They are high above *the blue marble* [italics added] but do not have a good [view due to] clouds. (R46)

> That day my life changed…I had a whole new perspective…that I could see the whole world as *a giant blue marble* [italics added] just as the crew of Apollo 17 [italics added]. (R54)

In the latter example, the unreferenced paraphrase "as the crew of Apollo 17" is a simile that rhetorically functions to *parallel*[27] the story-narrator's process of perceptual change with change that has resulted from ET characters' processes of observing the earth (R54). The phrase "I had a whole new perspective" is an illustration that aligns with the examinee's paraphrase of the examination written prompt:

> What do these texts suggest to you about how a new perspective influences an individual's interpretation of the world? (January 2006, ELA 30-1, p. 5)

Paraphrasing of the written examination prompt is a common strategy that tends to appear near the end of story prose-forms. Further comparative research of all response types could uncover paraphrase variations among prose-forms.

Metaphorical transformations also vary in their contextual placement; that is, ET titles, objects within ETs and ETs as whole objects are re-contextualized as a result of being unmarked and their contextual re-location within examinees' creative responses.

> [Character names] were both looking at a small blue marble held in [her] hand. (R164)

> [He had] blue eyes, as large as marbles. (R11)

> Like the Apollo 17, she had landed in a place called [city name]. (R300)

---

[27] I will elaborate the significance of parallels in the terminology section of this chapter.

These first two excerpts are examples of intertextual connections that have limited rhetorical functions at the intratextual level; that is, the re-contextualized metaphors do not (R11) or do little (R164) to further the stories' plots. Instead, however, these metaphors have significant value in an assessment context where, I will argue, teacher-markers are often searching examinees' responses for linguistic evidence related to ETs. Linguistic evidence related to *The Blue Marble* photo is also explicit in the R300 simile; however, I argue that this excerpt is rhetorically more rigorous because it explicitly aligns the examinee's story-character's process of landing in a place with the Apollo 17's landing on the moon.

The Nature and Rhetorical Functions of Intertextual Connections in Stories

Intertextual and rhetorical intersections are critical in the evaluation of examinees' responses in an ELA assessment context; however, the varied nature of intertextuality in creative responses and more exactly, in story prose-forms has generated assessment challenges. In addition, debate as to the pragmatic value of including creative responses in high-stakes assessment and the PRTA innovation in its present form currently exists[28]. In the absence of original sources, phrases, and lexicon, intertextual and rhetorical intersections are generally less time efficient, less transparent and more opaque.

My own interest in protecting the examination space carved out for creative prose-forms motivated me to seek out language of empirical and pragmatic value. With a view of simultaneously addressing the pragmatic issues involved in naming and evaluating creative prose-forms and the complexities of describing and empirically situating intertextual-rhetorical connections specific to creative prose-forms, I have coined the terms *parallel, inverse parallel* and *echo*. These terms capture the nature of intertextuality and its corresponding rhetorical role within (intra) and outside (inter) of creative examinee-generated prose-forms.

---

[28] Information regarding the additional attention required by the specific nature of intertextuality within creative prose results from informal discussions with Alberta Learner Assessment staff and ELA educators.

The term *parallel* captures the concept rhetorical alignment; that is, the idea that intertextual referencing can rhetorically position stories as a whole or aspects of stories parallel to ET settings, characters, processes, plots or events and themes. The following table provides examples of some types of parallels discovered in story prose-form within the representative study sample.

Table 4

Types of Parallel and Story Examples

Contextual Parallels

ET original sources		*Student-generated paraphrase*
	Setting:	
Island, Mainland Sea		Island, Mainland Ocean
	Characters:	
Mary (Away character) Mary as a mother The narrator in ET poem is in his "twenty-eighth year."		Mary as story character Story character as mother Story character is twenty-eight
	Viewpoint:	
View of Earth from Apollo 17 Mary's son, Liam		Story Character's view of earth Adult Liam (male or female)

Poet-Narrator view of the sea life	Sea creature's view of narrator

Situational Parallels

ET original sources	*Student-generated paraphrase*
Processes[29] & Events:	
Mary travels imaginatively through her book	The story character embarks on a journey (event)
The Blue Marble photo taken by an Apollo 17 crewmember (past event)	An astronaut, in present time, taking *The Blue Marble* photo (event & possibly a process)
Mary cares for the infant Liam	The story character cares for his or her infant
Mary's marriage as an ongoing process	Story character's marriage as a process
Sea as "sower of life"	"Planet Earth" as "sower of life" (R52)

Thematic Parallels

ET original sources	*Student-generated paraphrase*
Major Themes:	
Poem's narrator visits sea and experiencing a change in perception	"I visited the sea" (R52) results in the story character's perceptual change
Minor Themes:	
The sea can be violent	A relative is lost at sea

---

[29] Processes are not necessarily themes. For example, story characters may undergo a perceptual change by visiting the ocean, the main theme of the ET poem; however, they may also undergo the everyday ritualistic or routine lifestyle of the character Mary, in the ET, *Away*. Another non-thematic and inverse parallel example is that a story character may have a chaotic and unhappy family life or may divorce his or her spouse.

The routine of family life is tranquil rewarding and fulfilling.	Family life and the role of a mother is

Firstly, the above-noted parallel categories overlap; however, when contextualized within examinees' story prose-forms, these categories provide insight into the multiple dimensions available in one intertextual-rhetorical intersection. Moreover and of significance in this study is that story prose-forms display a plethora of multi-directional intertextual connections that function rhetorically at the full range of both ET and examinee-generated text levels.

An *inverse parallel* is defined as an oppositional rhetorical position or a hesitancy by an examinee-writer who may be questioning the validity of an ET theme or an embedded aspect of one or more ETs. The abilities to align with and counter or question various aspects of various ETs—simultaneously—underscore the rhetorical prowess of inverse parallels, and, thus, make them fascinating objects of study in story prose-forms. Firstly, analysis at the whole text level of stories indicate that inverse parallels are multi-directional in that examinees can rhetorically position themselves in opposition to one aspect of an ET text while aligning themselves with other parts of the same ET or simultaneously with several ETs. Table 5 provides examples of inverse parallels of aspects of the following excerpt that describes the life of the character, Mary in *Away*:

Table 5

Multi-directionality of Inverse Parallels in Story Prose-Forms

Original ET source: *Away*

> But she was not unhappy....The child alone was universe enough for her.... all gave her joy ... dreams that disappeared in the new light of these mornings at the sound of the child's awakening cry. (January 2006 ELA 30-1, p. 4)

Examinee Story Excerpts

[Story character named Mary] needed something different...more...to help her get away (R52).

I am startled awake by the hoarse scream coming from... now I am awake. Awake to the horror I... (R18)

The baby stayed up crying all night...I resented the baby (R196)

The multi-directionality exhibited by inverse parallels may be temporal in that they may appear, disappear and shift or reverse within the same story. The above example from R196 is an inversion of contextual and situational parallels. Unlike the character of Mary in *Away*, the narrator within R196 rejects and detests her child. Near the end of the R196, however, the temporal instability of inverse parallels becomes apparent the narrator's perception of her child inverts once more to align with Mary's role as a loving mother.

Echoes in story prose-forms widely vary in their degree of linguistic, contextual and rhetorical transparency—qualities particularly confounding in a time-pressured assessment context in which teacher-markers may sense an affinity in an examinee's response with an ET but, they may not have the time or be able to point to the echo's linguistic roots. As parallels and inverse parallels, echoes manifest as complex and implicit (unmarked) intertextual connections that display varying degrees of multi-dimensional and multi-directional rhetorical activity. For example, one examinee's story can exhibit multiple and repetitive connections with ETs' primary and secondary themes, settings and events with a number of ET simultaneously.

The following quotation is an example of the blending of paraphrasing that echoes and parallels various levels of ET text.

> [He] imagined the world, a tiny globe circling….The universe was a pebble….looked upon it's [*sic*] self as a sower of life, a battering granite rock which compared to the universe was a pebble. [Character's name] was a pebble.
>
> (R52)

Firstly, original and unchanged pre-text such as "sower of life and "battering", "granite rock" and "pebble" from the ET poem, *Coming Suddenly to the Sea*, appear metaphorically within paraphrases. Secondly, the phrase, "a tiny globe circling" are multi-directional echoes of the "sky globe" and the visual of the physical globe resting on Atlas's shoulders in both the accompanying written text and photo of the *Detail of the Farnese Atlas*. Additionally, the globe echoes the visual of the planet, Earth in the photo, *The Blue Marble*. The metaphor "the universe was a pebble" and seeing the story character as "a pebble" allude to the phrases, "the child was universe enough for [Mary]" and "solar systems" within the written *Away* excerpt. One could also argue that "the universe" also alludes to the efforts of the astronomer Hipparchus. The above quotation is also representative of the rhetorical complexity of intertextuality in story prose-forms in that its echoes that also happen to parallel, contextually and situationally, processes and events within ETs.

Chapter Summary

The complexities of sub-categorizing creative responses into story prose-forms according to the narrative rhetorical mode necessitated additional criteria for distinguishing narrative essays from student-generated stories. Based on definitions in the ELA section of the curricular document, the *Program of Studies*, stories were distinguished from narrative essays by their imagined and obvious fictional content. Conversely, narrative essays were distinguished not only by their believability (and, hence, lack of imagined content) but, also, by the presence of retell.

Another intertextual feature exemplified in examinee-generated story prose-forms is the predominant use of unmarked quotations that function rhetorically at both intratextual and intertextual levels. In tandem, marked quotation or explicit reference toward an original source (i.e. written examination prompt and ETs) is negligible. Unmarked quotations, devoid of their original sources and explicit markers such as italics, quotation marks and so forth appear as transported lexicon and lexical phrases that are either in their original form or that have been transformed as paraphrases. Transforming quotations, in particular, through shifts in tone, context, and so forth, is a rhetorical strategy utilized by students to position themselves in their stories toward the various discourses in the quotations originating source: the written examination prompt and ETs.

Intertextuality within story prose-forms also manifests as interwoven unmarked quotations that often simultaneously point toward more than one ET, and more than one level within an ET. In other words, major and minor themes, in addition to what might be considered peripheral points or details within an ET, may be rhetorically addressed by both the unmarked and allusional nature of intertextuality within examinee-generated story prose. For instance, multiple rhetorical positionings are possible due to the figurative language, rhetorically condensed (multi-layered) and multi-directional intertextual connections within story prose-forms.

Despite the complexities of the nature of intertextuality within story prose-forms, I suggest that the terms generated by my study are pragmatic for efficiently identifying these linguistic structures within time-pressured assessment contexts. In short, within my text-linguistic analytic study, the terms, *re-tell*, *echo*, *parallel*, and *inverse parallel*, not only define intertextual-rhetorical intersections within examinee-generated story prose-forms, but these terms also aid teacher-markers during the process of evaluating the rhetorical rigour and hence, intertextual-rhetorical connectivity within creative prose-forms in general.

Chapter Four

Letter Prose-Forms

> *She restrains herself, and is restrained, by a thousand bonds, hitched, conjugated, strings, chains, nets, leash, feeding dish, network of servile, reassuring dependencies. She is defined by her connection.* (Cixous, 1991, p. 40)

Introduction

Letters are, perhaps, one of the more stable genre constructs in that people are familiar with the intentions and form of letters. A search of the internet confirms what we were taught in elementary school: that letters tend to be two types: *friendly* or *business*. Further instructions of the textual format or pattern of letters suggest that a letter contain a body and proper opening and closing salutations. Salutations, of course, assume that a letter has a sender (addressor) and a receiver (addressee); therefore, communication within letters is between these two parties. In fictive writing, however, letters have additional communicative functions that extend beyond a primary sender-receiver audience.

Abbott (1984), focusing of the use of letters and diaries as literary techniques within fiction (e.g. novels), differentiates between letters and diaries in the following manner:

> The difference then between a study of epistolary fiction and a study of diary fiction derives not from a strict semantic distinction, "letter" versus "diary," but from a difference in focus or emphasis. The crucial issue is not the existence or nonexistence of an addressee but the degree to which the addressee is given an independent life and an active textual role in the work…The term "diary" evokes an intensity of privacy, cloistering, isolation, that the term "letter" does not.
>
> (pp. 10-11)

Abbott's statement highlights that the position of addressor or letter-recipient is a location within a fictive text that has rhetorical functions. As diary or letter fiction-writing, letter prose-forms written in an assessment context are not only fictive but, also, contain rhetorical and intertextual space at opening (addressee) and closing (addressor) salutation sites. Letter prose-forms written during assessment, as letter and diary fiction, also, assume dual audiences: one imagined (fictive recipient and letter-sender) and one "real" (readers of letter fiction). The secondary audience of examinee-generated letters from the representative sample is teacher-markers.

The Representative Sample

In addition to the nature of intertextual connections in examinee-generated prose-forms, rhetorically-shaping features such as a dual audience and salutations will be discussed within this chapter. Out of the three-hundred and seventy-five responses in the representative sample, twenty-eight responses are letter prose-forms. Based on information on the *Initial Planning* page (IPP), seventeen examinees name "letter", three examinees name "personal letter" and one examinee names, "friendly letter" as the prose-form of choice. Of the remaining seven responses, two are email entries, one is a "journal or letter", one is listed as a "creative perspective" and three responses have blank IPPs. Despite these latter three responses also having no closing signature, they were nevertheless easily identified by their opening salutations—a textual pattern of letter prose-forms. Two responses commence with the salutation "Dear" (L198, L225) while one response addresses "To whom it may concern" (L306). In the re-score sample, twenty-seven from two-hundred and twenty-eight responses are letter prose-forms.

Despite not being analyzed in depth (and as previously argued in Chapter Two), re-scored letter prose-forms were sorted according to a combination of the information on IPPs and the researcher's text-linguistic analysis. In sum, the sorting of all letter prose-forms within the representative sample was greatly facilitated by the presence of opening and closing salutations.

Salutations in Letter Prose-Forms

Salutations, as discussed in the previous section, offer text-specific sites and rhetorical opportunities for writers to create the imagined personas (sender and recipient) of fictive letters. Likewise, examinees have opportunities to create imagined personas within their fictive letter prose-forms. The following table shows the primary and imaginary audiences as indicated in the opening salutations of student-generated letters:

Table 6

Opening Salutations in Letter Prose-Forms

Imaginary Intended Audience	**Number of Letters**
Dad	1
Mom, Mommy, Mother	8
Mamie, Nana (grandmother)	2
Names unrelated to ET characters (e.g. Phillip, Sara, etc.)	6
General references (e.g. Friend, To whom it may concern, You, etc.)	4
ET-related characters	4
ET poet - Louis Dudek	1
Name of character from list of recommended ELA 30 novels	1

While most letter addressees are roles or names with no intertextual sparks, five letter prose-forms address ET-related characters and an ET creator in their opening salutations. In the absence of an opening salutation, two additional letters refer to their imagined and intended ET-related audiences in the first sentence of the text-body of the texts. The rhetorical effect of intertextual connections in opening salutations (or the first sentence of the text) is immediate. The immediacy and force of rhetorically-grounding intertextual references in the following examples are evident:

- Dear NASA (L101)
- Dear Brian (L161)
- Dearest Brian (L297)
- Dear Mr. Dudek (L349)
- Dear [character from an assigned ELA 30 novel reading] (L198)
- My loving and dear son Liam [first sentence] (L158)
- I am Louis Dudek [first sentence] (L306)

Another strategy for grounding intertextuality appears in closing salutations that, in most cases, indicate who the persona as letter-composer is. The next table illustrates the assumed personas of examinee-writers:

Table 7

Letter-Composing Personas Indicated in Closing Salutations

Letter-writers as indicated in student-generated closing salutations	**Number of Responses**
Familial relationships (daughter and grand-daughter)	4
Names unrelated to ETs	10
General (Me)	1
No signature	8
ET-related names	4

It initially appears, then, that closing salutations with no intertextual connection with ETs (i.e. unrelated names, unsigned letters and familial relationships) have increased rhetorical functions at intratextual levels as compared to the intertextual levels of responses. Exceptions would be responses that establish relationships among the primary audiences that parallel relationships between ET characters (e.g. mother-son, father-son, etc.). Conversely, the four letter-responses that contain ET-related names serve dual rhetorical functions at both intratextual and intertextual levels of text. In other words, these intertextual sites communicate to both primary and secondary audiences. Interestingly, eight of twenty-eight letter prose-forms do not indicate who the writers are; however, in some instances, this omission does not interfere with the internal rhetoric of letters. Opening salutations in conjunction with contextual clues within the body of letters suffice in creating letter-composing personas. A variation of salutation textual patterns also appears in two unsigned letters that state the ET-related letter-writing personas in the first sentences of their opening paragraphs. The inclusion of the imaginary personas in this location diminishes the necessity of re-stating their names in closing salutations.

It appears, then, that if enough contextual clues and intertextual connections exist in the body of the letter, readers easily interpret who the letter-recipient or letter-writer is—a bonus in an assessment context where background knowledge related to ETs is shared. In general, however, intertextual connections that manifest as inversions may be less transparent, even if accompanied by more obvious intertextual linguistic features. For instance, the previous L225 quotation contains an inversion of the mother-son relationship—an inverse parallel that could easily be overlooked for its rhetorical value even with its accompanying intertextual linguistic features that name the Apollo 17 space craft as the setting of the primary letter composer.

Marked Intertextuality in Letter Prose-Forms

Twelve letter-responses contain marked quotations, italics and capitalization; however, only seven of the responses contain marked ET titles. In short, seven of twenty-eight letters contain marked ET titles. Of these seven, only four letters include the named ET-source creator (e.g. author, poet or photographer). The following table shows marked quotations in student-generated letter prose-forms:

Table 8

Marked Citation & Phrasal Collocations in Letter Prose-Forms

L#	Letter recipient	Letter Writing Persona	ET title	Other Title[30]	ET Creator	ET character in text-body	Marked ET Quotat-ions
L150	To whom it may concern	Crossed-out[31]	X			"Mary"	
L165	Dear Mother	Your loving daughter	X			"Mary" "Brain" (*sic*)	X
L168	Dear Mommy	Crossed-out	X		X	"Mary"	X
L198	Dear Ms. Mayne	No signature	X		X	"the speaker"	X
L225	Dear Mom	No signature	X				
L254	Dear Ethan	Elayna	X	X	X	"the writer"	X
L315	Dear friend	No signature	X		X	"a man's"	

From the total sample of twenty-eight letters, only eight have no closing salutations or signatures. Of the remaining responses, no intertextual connections are activated in either the opening or closing salutations of any of the above letter prose-forms. Despite the absence of a closing salutation, L315 is unique in that its first sentence cites, in an unmarked quotation, Louis Dudek, the creator of the ET poem, as letter's writing-persona. Three letters contain references of ET characters. Two of these letters suggest that the ET character is Mary while one suggests that the addressee is the secondary ET character, Brian.

---

[30] Titles from novels on the ELA 30 recommended reading list.

[31] With grease pencils, assessment staff crossed out names that could potentially identify student-writers; therefore, examinee anonymity is preserved.

The minimal use of intertextual connections in letter salutations is perplexing since the literature (Abbott, 1984) suggests that the roles of letter-writers and letter-recipients, as fictive personas, contribute to the overall rhetorical content of letter fiction. These two possible intertextual sites are not rhetorically exploited in the letters within the study sample—a point, perhaps, of interest to classroom teachers who are focusing on the various literary techniques employed within both letter and diary fiction, or more precisely, in preparing students for their final ELA examination. On the other hand, the absence of intertextual-rhetorical intersections in salutations is offset by the use of alternate intertextually-related rhetorical strategies and the presence of marked intertextual connections at other textual sites within letters—topics that will be discussed in the section that follows.

The presence of marked quotations and the absence of their originating sources is yet another intertextual-rhetorical strategy displayed in letter prose-forms. Five of the twelve letter responses contain no marked quotations toward ETs' titles or to their ET creators. The five letter responses that exhibit quotation marks, underlining and italics do so as a method to mark one of the following: an ET quotation, dialogue, an idiomatic expression, a non-English word and the title or names of a walk or trail, a geographical location and the ET character's book. However, within these five letters, only three display intertextually-charged quotation marks and underlining. Of these three responses, one marks, via underlining, the name of the ET character's geography book in the written except *Away*. Another response generically refers to a previously sent "photograph of the earth" (L241). If viewed as pointing toward the whole ET-as-an-object *The Blue Marble*, then the quotation marks embedded in the phrase "the global village, 'earth'" (L241) have limited or low intertextual intensity. Further intensification of the marked term "earth" results from both the question, "Did you get my photograph of the earth" and the claim that a great deal had been learned by the persona-letter writer from "this picture" (L241). Both marked and unmarked references point toward, at the very least, one ET photo and possibly two ET photos that contain representations of the planet. One could also argue that the descriptive phrase "global village" preceding the term "earth" forms a thematic echo of the written excerpt from *Away* in which the main character, presumably situated in or near a village, studies the world through a geography book.

The use of capitalization to mark intertextual connection that, similarly, are unaccompanied by their originating sources is apparent in only three letter responses. In one letter, the letter-writing persona of one letter "look[s] through the world Atlis (*sic*) at the library and imagine[s] what other places…are like" (L150). The use of capitalization in this instance has significance since it could be an echo or an unmarked quotation from the ET, the *Detail of the Farnese Atlas*. On the other hand, it could also simply be an error in that the examinee assumes that the generic term "atlas," as book titles, requires the first letter to be upper case. Similarly, either the deliberate or erroneous usage of capitalization also appears in L101 and L105. Because the first letter is hand-written, it is unclear if the last of the four repetitions of the term "Picture" is capitalized or not; however, the first three appearances of the term are capitalized (L101). The repetition of this term in conjunction with its capitalization is a significant intertextual strategy that sends rhetorical signals to the letter's secondary audience of teacher-markers. The third instance of marked capitalization appears as the phrase "Atlantic Ocean" which is repeated three times in the opening paragraph and first line of the second paragraph of L105. Although the capitalization of the generic term ocean may signify an erroneous assumption that the total name of this body of water is "Atlantic Ocean" as compared to Atlantic, I suggest that since the term appears so frequently and is distributed in a limited section of text that the capitalization of "ocean" is likely an intertextual-rhetorical strategy. This evaluation is further validated by the semantic content (plot) of the letter which simulates and merges the experience of the narrator in the ET poem and the relationship between the ET characters of Mary and her companion, Brian, in *Away*.

It appears, then, that the frequency of intertextual connections in combination with their re-contextualization affects both their levels of intertextual intensity and rhetorical transparency—claims substantiated by Plett (1991) and Hebel (1991). Another way to conceptualize this is to state that a marked intertextual parallel of a major ET theme or ET character's process may be more easily identified as compared to an unmarked echo or inversion of a minor theme or ET feature; however, the frequency or accumulation of a number of unmarked and subtle intertextual references (such as displayed by echoes) may synergistically augment the rhetorical transparency of intertextual inversions. It is important to note, however, that, as stated in allusional theories (Hebel, 1991), the rhetorical transparency of some intertextual connections relies solely on the background knowledge of readers who, in this study, are teacher-markers familiar with the ETs. To illustrate, the use of capitalization as a *floating* intertextual strategy, in the letter prose-forms described thus far, assumes that the reading and evaluative audience will be able to follow marked intertextual references to their original ET sources. Therefore, this study's findings regarding the nature of intertextuality in creative responses is shaped by and confined to a high-stakes assessment context, and should not be generalized to the nature of intertextuality in creative prose-forms generated in dissimilar contexts.

Marked and Floating Intertextual Connections

An intertextual-rhetorical phenomenon prevalent in the representative sample of creative prose-forms generated in a high-stakes examination context is what I will refer to as *floating intertextual connections*. *Floating intertextual connections,* devoid of references to ETs as whole objects, ET titles or ET characters, are marked sentences that have been extracted from their original ET sources and embedded in student-generated text. Although these transported ET extractions or quotations are marked, they are considered to be floating for several reasons. Firstly, the marked references are not explicitly connected to ETs as whole objects (i.e. the poem, the photo, and so forth), ET titles and ET characters. Secondly, in the absence of references to the form, title and characters of original ETs, the ET roots of this type of marked and floating intertextual connection are transparent because of shared reader-writer knowledge and the assessment- and reading-audience's ability to recognize these marked quotations' original ET sources.

Another trait of floating and marked intertextuality is that it functions at an intertextual level; therefore, as in unmarked echoes, if readers cannot find the originating root of the marked intertextual connection, they can still comprehend its meaning at an intratextual level. In other words, readers can comprehend the immediate and surface level meaning of a floating intertextual reference as they can marked echoes but, they may access the richness and the multi-layered meanings of intertextually-charged linguistic features.

From the previous examples, the capitalizations of the generic terms "Atlis" (*sic*) and "Atlantic Ocean" are examples of floating intertextuality that manifest as marked echoes. Although echoes are often unmarked (i.e. repeated and unmarked lexicon, thematic paraphrases and so forth), if marked by capitalization, quotation marks or italics, they would also be classified as floating intertextual references—a trait that similarly renders them dependent upon readers' expertise or knowledge of the intertextual referents' original sources.

In one other student-generated letter, a whole sentence marked by quotation marks is embedded in the letter's textual body with no explicit link to the original ET object (i.e. poem, photo, etc.) or ET title. Interestingly, however, is the way in which the ET character is referred to generically as "a woman who had just learnt how to read" (L9). A second statement in which the letter-writing persona refers to "this woman's view of the world" reinforces generalization as a strategy to further distance the audience from the original ET character of Mary from *Away* (L9). As in marked and unmarked citations and paraphrases linked to ET titles and common in essay-prose-forms, re-tell or the description of an ET theme, event and character in L9 follows the marked and floating embedded sentence.

Evidence of Rhetorical Shaping by Prose-Forms

Marked intertextual connections in six from seven letters rhetorically align the letter-composers with either major ET themes or ET narrator's or characters' processes.

As evidenced in the following examples, rhetorical alignment is achieved via comparative organizational and textual patterns:

> I am exactly like Mary in Away. I look through the world *Atlis* at the library and imagine what other places around the world are like… (L150)
>
> The class of social studies is a lot like this [Mary changing as she reads and learns about the world]….when I take social studies I feel that the way I look at the world changes. (L165)
>
> This short story called "Away" by Jane Urquhart [made me happy]. Away, how great it would feel to run away and… (L168)
>
> *Coming Suddenly to the Sea* by Louis Dudek….Just like the way I saw the new world….I embark on a whole new journey to create my own world. (L198)
>
> I read a poem the other day that supported my theory. "Coming Suddenly to the Sea" by Louis Dudek describes… (L315)
>
> Lives can be greatly reformed by happenings in life. The poem I sent you in my last letter, "Coming suddenly to the Sea" by Louis Dudek mentions this. (L254)

The presence of passive-verb constructions and nominalization in two of the above excerpts (L254; L165), in combination with explicit and marked intertextuality, resemble critical and mixed-mode essay formats that tend to privilege these linguistic features and syntactic structures. Analysis at the whole text level further suggests that if opening and closing salutations were removed from four additional letter prose-forms, they could also be classified as critical and personal prose-forms. In other words, with the exception of L225, six of the seven letter prose-forms that contain marked references toward ET-titles resemble the textual patterns common in critical and mixed-mode (personal) essay-prose-forms that align with a combination of ET primary themes and ET character processes.

For example, the choice and register of the word "theory" preceding a marked reference to the ET poem and its poet-creator, a marked phrase from the poem in combination with extensive re-tell[32] in L315 simulates the organizational structure common in personal and mixed-mode essays. As in personal and mixed-mode essay-prose-forms, the above mentioned linguistic, syntactic and intertextual features in L315 tend to be organized in one paragraph. Including the presence of marked quotation and re-tell, this organizational pattern also occurs in L150, L165, L168, L198 and L254.

To summarize, the correlation of re-tell or the presence of re-telling of ET themes, events, character processes with marked quotations is a salient feature that is common in many personal essay responses. Similarly, six of the seven letter prose-forms that contain explicit and marked citations of ET titles exhibit linguistic and syntactic features and organizational patterns common to mixed-mode and essay prose-forms. These findings raise the following question: What intertextual linguistic features and textual patterns, besides salutations, differentiate letter prose-forms from personal responses (essay prose-forms)? Moreover, what intertextually-related rhetorical strategies are prevalent in examinee-generated letters? Besides the opening and closing salutations and the existence of a dual audience, what other prose-form related patterns shape the rhetorical patterns of letters? These questions will be addressed in the section that follows.

Overall, the letter prose-forms from the study sample allow space for alternate viewpoints or rhetorical positions that counter or question ETs' discourses; however, based on the sample size and the assessment context in which the letters were generated, following discussion cannot be generalized to include all fictive forms of letter writing. Firstly, although four of seven letters with marked intertextual-rhetorical quotations do not question the discourses permeating ETs, three letter-writing examinees who align themselves with the written examination prompt and major ET themes do manage to weave inverse parallels and counter echoes into their rhetorical positions. One letter (L225) simultaneously aligns and directly challenges ETs (inverse parallel) while two other letters show signs of unmarked resistance to ET secondary themes (echoes) in different sections of these student-generated letters.

---

[32] *Re-tell* is a retelling or a description of a combination of the plot, events, characters, setting and themes of a text.

Regarding explicitly marked and implicit and unmarked intertextual challenges to ET discourses, L225 differs significantly from the other seven -prose-forms that contain marked ET titles in several ways. Firstly, it is devoid of the passive-verb construction, nominalization and re-tell. Secondly, unlike the other six responses, L225 explicitly challenges ET discourses at the marked intertextual-rhetorical site. Perhaps coincidentally, the majority of L225 text appears as a narrative essay of personal experience that is devoid of both marked and unmarked ET intertextual-rhetorical connections.

The content of the main body of this letter-response is a seemingly ET-unrelated personal (real or imagined) story of the persona-writer—that is, until the final paragraph. In the final paragraph, the examinee-writer both marks and counters the ET title "The Blue Marble" while simultaneously aligning with the written examination prompt through the following claims: "that experience changed my whole outlook on life;" and "all I want to do is to get a better understanding of the world" (L225). The following excerpt displays these multi-layered qualities and rhetorical multi-directionalities of intertextual and rhetorical connections that both align and counter various ETs at various text levels.

> We have all the picture "The Blue Marble" in school but that *does not show us* [italics added for emphasis] everything we would like to see. In order to see

> everything we have to travel and explore the world for ourselves, not just spend our lives reading books or looking at pictures [underlining added for emphasis]. (L225)

As noted, in addition to the written examination prompt, an aligned rhetorical position exists among the written examination prompt, the letter-writing persona's processes of travel and discovery and the narrator's similar processes in the ET poem *Coming Suddenly to the Sea.* In tandem, however, a critical statement claims that "the picture "The Blue Marble" does not show…everything." The examinee's counter-stance is further intensified with the unmarked statement that learning does not occur from "reading books or looking at pictures." There is little doubt that this statement directly challenges the main theme and pro-literacy stance in the ET *Away* in which the main character does learn about the world by reading. Arguably, if viewed as a whole, criticism at marked and unmarked intertextual sites exists regarding both the general public who viewed *The Blue Marble* picture and students within educational systems that heavily rely on literacy practices.

As an additional note, the previous L225 excerpt is an ideal example of the complexity involved in unraveling the ways in which examinee-writers who rely on narrative argumentation modes are able to condense and weave various and simultaneous rhetorical stances into several consecutive sentences or within limited or small sections of text. This repetitive quality is a unique rhetorical and intertextual feature of letter prose-forms; thus, at first glance, it appears that the format of letters foster repetitive strategies—a claim that will be explored in greater detail later in this chapter. This exploration is limited to letter prose-forms within this study since generalizations require a different study of a greater letter prose-form sample.

Unmarked Intertextuality

Unmarked quotations represented by embedded and untransformed whole sentences, phrases of pre-text (lexicon and lexical phrases) and transformed paraphrases (unaccompanied by their original ET sources) are common in creative prose-forms in general. Specific to letter prose-forms, the letters that are obviously fictional[33] rely most heavily upon unmarked references. With the exception of the written examination prompt, eighteen of twenty-eight student-generated letters contain unmarked intertextual-rhetorical intersections. Within these eighteen letters, ten letters that are obviously fictional contain the highest degree of unmarked and floating intertextuality while the remaining eighteen non-fictional[34] letters contain fewer of these linguistic components.

Overall, most letters contain aligned rhetorical positions with major themes, characters' processes and events within ETs. Six of ten fictional letters are written by and in some cases addressed to ET characters or persons related to ET text (i.e. an astronaut and so forth). The intertextual connections in the opening and closing salutations of these fictional letters are created by the examinee-writer assuming ET character-personas who paradoxically are also intertextually constructed at the intratextual level. This paradox is perhaps one of the underlying reasons why fictional letters written to and in some instances, by ET character-personas rarely counter ET discourses. If at the intratextual level an ET writing-persona or ET-persona letter-recipient needs to be intratextually constructed, then there may be little room or time to challenge ETs at primary or secondary thematic levels. Although faint counter-echoes to ET minor themes and one inverse ET parallel that is resolved (and hence, re-aligned) do appear in fictional letters, these counter-echoes have very limited presence and rhetorical intensity.

---

[33] Although all student-generated text may be imagined, the term fictional is used to distinguish imaginary temporality (future or distance past), settings and characters from possible lived experience.

[34] While relying on the term non-fictional, I do so with the knowledge that within this study, there is no way of verifying if student-generated text is real or imagined; therefore the term fictional, as earlier noted, is used to describe obvious fictional and imaginary events. The temporality, setting, characters and events such as a journey on the Apollo 17 or a letter written by an ET character, etc. signify imaginary and fictional student-generated texts.

The four remaining fictional letters that are written by and to Louis Dudek (ET poet) and by letter-personas who have roles and experiences similar with ET characters also display a very limited degree of counter-stances to all textual levels of ETs. Regarding the latter examples, one letter is written by the persona of a mother to her son who is leaving for post-secondary study (L117). These two personas share parallel processes with Mary and her son Liam in the ET *Away*. Regarding the presence of the sole inverse and faint echo in all four responses, one sentence in L117 congratulates the mother-persona's son on his bravery of leaving his "safe little box". This reference could possibly be an unmarked echo of the ET character of Mary's safe little home from which she learns about the world through reading as compared to venturing out into the world, as does the son in L117.

However, intertextual intensity and, thus, rhetorical transparency is increased when larger segments of unmarked pre-text appear in subsequent examinee-generated text. On occasion, snippets of original pre-text that are intertextually-charged appear as whole sentences extracted from ETs. The most common and strategic manifestation of whole-sentence pre-text in all examination prose-forms (personal, critical and creative responses) is an embedded written examination prompt that has both intra and intertextual rhetorical functions. Specific to letter prose-forms unmarked whole sentences are displayed in two letters. Observable in the following excerpt from one letter is the uncommon strategy of embedding unmarked and whole ET sentence within the examinee-generated sentence:

> Mary is [an inspirational] role model…because Mary at the beginning [fought] *as night after night the book in her hands overwhelmed her* [italics added for emphasis]. (L112)

Although embedding unmarked ET lexicon and phrases and unmarked paraphrases is common in the range of prose-forms within the representative sample, the embedding of whole ETs' sentences is uncommon. Conversely, embedding the written examination prompt as a whole sentence is common, particularly in critical and personal responses (non-narrative and mixed-mode essays). Although a significant number of paraphrases of the written examination prompt exist in letter prose-forms, only one letter incorporates an unmarked written examination prompt into its textual body in the following manner:

> These two episodes are immensely intriguing because they show *how a new perspective can dramatically influence an individual's interpretation of the world* [italics added for emphasis]. (L161)

Further research as to the presence and nature of transported written examination prompts in various critical, personal and creative responses may be of interest to educators who strive to foster critical thinking skills and the synthesis of ideas and concepts.

Intertextual Repetition

In general, the *frequency* of intertextual references enhances both their intertextual strength and rhetorical transparency (Plett, 1991). The term *frequency* relates to the number intertextual connections within an entire text while the linguistic *distribution* of intertextual features, suggests location: how and where they appear in a whole text.

Based on the number of the representative sample, my text-linguistic analysis will not incorporate a detailed analysis of the frequency and distribution of intertextual linguistic features in specific prose-forms. However, I will rely upon the general term *intertextual repetition* in this dissertation to capture both the frequency and condensed distribution of intertextual connections within creative prose-forms such as letters. *Intertextual repetition,* therefore, is defined as the repetitive appearance of lexicon, synonyms, lexical phrases, and paraphrases that are both related to central ideas of ETs and are contained and concentrated in small sections of text. A small section of a response is defined as one paragraph or alternatively as a range of one to five consecutive sentences. One of the most salient intertextual-rhetorical strategies that appear in letter prose-forms is intertextual repetition. Of significance is that twenty-three of the twenty-eight letter forms display visible, repeated and concentrated repetitive linguistic patterns that manifest at both the surface and deep levels of text as one or a combination of the following:

- individual and grouped lexicon (i.e. specific terms, phrases that may or may not be linked to ETs);
- repetitive syntactic or grammatical structures (i.e. phrasing and sentences);
- repetition that precedes the rhetorical point(s) being emphasized;
- repetitive content or paraphrases of a central idea.

Specific to the rhetorical value of such a literary device, linguistic repetition appears to be deliberate intertextual strategies utilized for two or more of the following reasons:

- to establish a mood or sensory experience;
- to emphasize the content of the point(s) put forward or that follows;
- to highlight ET intertextual connections.

Based on the first point of the creation of a mood or sensory experience, a small number of letter prose-forms contain linguistic repetition that has a rhythmic quality. A rhythm is created by the visual and aural qualities of repeated terms, phrases and syntactic structures evokes in the reader, a sensory experience; that is, the reader's attention is captured by both the visual repetition of the lexicon or syntactic phrase and by the aural sound or the beat or the rhythm of the repeated term, phrase or sentence. The first excerpt in the following examples illustrates how linguistic repetition, the predominance of verbs and the use a semi-colon preceding short imperative phrases simultaneously communicates meaning and emphasizes the sensory experience of "a routine" (L24).

> We paddled, portaged, paddled some more, portaged again.... [four sentences later] We went through a normal procedure … a routine; unpack, set up tents, eat, and then sleep. (L24)

In the rest of the excerpts, I have used bold font, italics and underline to both unravel and highlight the density evident in linguistic and repetitive patterns within some letter responses. In the following L249 example that also displays visual and rhythmic linguistic repetition, I have changed the original student-generated text by adding bold font to signal relational connections (nouns and possessive pronouns), italics for the various representations of the verb infinitive *to help* and underline for the repeated phrase "will be there":

> **Your friends** will be there… like **my brother** was there....For you I know that all of **your friends** will be there to share the experiences with you, and they *will help you* as **my brother** *helped me* [2 sentences]. (L249)

Five sentences later in L249, the following three consecutive sentences contain the following repetitive features:

> **He** [teacher] *helped me*…happy **he** *helped me*…There will always be **someone** there to find your way…**Somebody** will be there *to help you.* (L249)

The effect of the relational repetition emphasizes that a family support system and a network of people are in place to help the letter writer. The persona to whom the letter is addressed is being assured that he (name of letter recipient is a male) is not alone because he has a number of people to rely on for help. The sensory effect of the relational linguistic repetition reinforces the number of individuals in the supportive network while the repeated phrases "will help you" and "will be there" have an orality that is soothing, comforting and reassuring.

In sum, the two previous examples (L24 & L249) use effective linguistic and literary devices that work internally to further the intratextual rhetoric of the letter responses. In other words, beyond intertextual functions, the relationships and events described in these examples describe the relationships and develop the plot within the response. There is also a convincing argument for the existence of faint intertextual echoes in both of these student-generated excerpts. In L24, the possible synonym "routine" and its sensory activation through linguistic repetition could easily be interpreted as a parallel echo of the character of Mary who we assume also has a daily routine that she follows—"rituals" that give her "calm pleasure" in the ET *Away* (January ELA 30-1, p. 4). The second and previous excerpt (L241) contains an aligned parallel of the role of Brian who is both a mentor and helper of Mary in the ET *Away*. One could argue that like Mary, both the personas of the letter-writer and letter-recipient are involved in a school in which the acquisition of literacy is central to the educational process.

The next excerpts are examples of how the rhythmic quality of lexicon and repeated phrasal patterns emphasize points critical to both internal or intratextual and intertextual rhetorical positioning within letter prose-forms; that is, repetitive linguistic patterns are devices that potentially construct rhetorical positions for a dual audience: the *imaginary* audience or the persona to whom the letter is written and the *real* audience of teacher-markers. As in the previous examples, the following and original excerpts have been changed. Bold font has been added to emphasize repetitive nouns, underlining to highlight the rhythmic quality of phrasing and italics to distinguish intertextual connections:

> I am on the brink of **something** new, **something** spectacular, **something** frightening. ***Something*** *has changed within me* [two consecutive sentences]. (L297)
>
> I saw **a whole new world**. **A world filled** with much interaction amongst variety (sic) of people. **A new world** *that I was about to be part of* [3 consecutive sentences]. (L198)
>
> This short story called **"Away"** by Jane Urquhart [lightened] up my face. **Away**, how great it would feel to run **away** [3 consecutive sentences]. (L168)

In the first excerpt, the repetition of the term "something" builds suspense until the announcement of the letter writer's internal change. The rhetorical action initiated by this literary device emphasizes the writer-persona's internal change while it highlights the intertextual-rhetorical connection with the written examination prompt[35].

Although perhaps less lyrical, the L198 excerpt similarly builds suspense that culminates into a smooth climax that simultaneously emphasizes the paraphrase of the written examination prompt. Intriguingly, the repetitive syntactic pattern in the student-generated letter also appears in the original ET, *Away* that states that "**the world** [bold added] held her [Mary's] full attention, **the same world** [bold added] from which she had been parted two years before (January 2006, ELA 30-1, p. 4). Moreover, the lexical and in this instance, unmarked quotations within the intertextual repetition of "new" and "world" have been transported in whole from the written examination prompt—an intertextual strategy that sends a strong intertextual signal toward the examination markers. The paraphrase of being part of "a new world" is another way of re-stating the written examination prompt in which "an individual's interpretation of the world" has been influenced by a "new perspective"—yet, another multi-layer of uncovered within the rhetorical strategy of *intertextual repetition*.

---

[35] The January 2006 ELA 30-1 written prompt is as follows:

> What do these texts suggest to you about how a new perspective influences an individual's interpretation of the world? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience (p. 5).

The previous third excerpt exemplifies the accumulative rhetorical effect and the playfulness of intertextual repetition. Readers are also able to observe the linguistic means by which a marked intertextual connection transmutes into an unmarked intertextual reference. The rhetorical effect of all three excerpts is grounded by the repetitiveness of intertextual connections.

As earlier noted, linguistic repetition is a strategy serving several rhetorical functions within student-generated text. Firstly its presence tends to be in opening paragraphs which efficiently construct the contexts of examinees' letters—a critical element that supports readers' comprehension. The following examples describe how linguistic repetitions are both intertextual and intertextual strategies within students' responses. It seems that the redundancy or contained frequency of the repetition of the setting within responses, however, is less important to the primary audience (imagined letter-recipient) yet, more intertextually relevant to the secondary assessment audience:

The repetition in the following excerpts has been italicized for emphasis:

> Before the *launch*…the day before the *launch*…the crew…ready to *launch*…ready to *launch* [first 2 paragraphs]. (L224)
>
> I have recently seen (*sic*) the *photo* that you took **of the earth** while traveling to the moon… in relation to *this photo*…*This photo* has given me…Before I saw *this* photo…When I saw *this photo*, I saw not just **the earth**, but what I saw was a home [eight sentences]. (L349)

The term "launch" appears once in the first paragraph and three times in the second paragraph of L224. The repetitiveness of the term explicitly establishes the setting while implying that the writing persona is an astronaut. Additionally, the linguistic repetition sends a clear and implicit intertextual signal toward the ET photo *The Blue Marble*.

Similarly, the repeated phrase "I saw" in combination with the intertextual repetition of "photo" establish both a setting and an intertextual context which clearly indicate that the letter-writing persona is viewing the ET photo *The Blue Marble*. Consistent with the multi-layered and multi-directional intertextual intersections common in creative prose-forms, there are both intratextual and intertextual intensions behind the strategic use of linguistic repetition. However, this often pedantic repetition raises a question as to whether intertextual repetition can be evaluated as excessive intertextual-rhetorical activity. Additionally, in the absence of the secondary and evaluative audience, would this type of repetitiveness exist in personal letters written to a primary audience or one letter-recipient?

Although many letters establish relationships, personas and characters through their initial addresses or salutations, some responses have additional indications of literary strategies that further ground relational patterns. As observed in the construction of the setting within letters, linguistic repetition is a strategy that also establishes personas in letters. The importance of clarifying personas and relationships at multiple levels within letter prose-forms is closely tied to letters' internal rhetoric. In other words, the comprehensibility of the internal rhetoric of letters is dependent upon the examinee-letter writers' ability to efficiently and linguistically establish not only the personas writing or receiving a letter but also, possible personas within the imagined world contained within a letter.

The following student-generated examples display the various ways that concentrated linguistic repetition intratextually establishes internal interpersonal relationships in letter prose-forms:

> I need to re-awaken my relationship with my mother. It has been too many years Mom…you slip out of my life…hard for you to say good-bye at such a young age, but…I was able to become a woman… [3 sentences]. (L44)
>
> Mommy….mommy…your daughter…dad….daddy and [Sheila]….Mommy, [Sheila]…mother….mother to me… [Sheila] and daddy …. Daddy …. Mommy …daddy …. Mommy [1 paragraph]. (L168)
>
> You promised me…you would never [word deleted] me…. you took my…you looked at me…you would…you told me, you were …you had to… [8 sentences]. (L368)

The role of linguistic repetitiveness in the previous examples in establishing relational connections is magnified by the realization that all of the above excerpts are contained within the first paragraphs of letters. The second example illustrates how the use of register and the repetition of linguistic terms allow for the multi-layering of information for the reader. In addition, the repetitiveness of "Mommy" and "Daddy" gives readers a sense of the loneliness and incessant and unsatisfied desperation of the letter-writer

(L168). The third excerpt somewhat lyrically displays the relational quality of the response since it remains unclear who "you" and "Me" are throughout the response.

Although categories overlap, the first excerpt of the following examples demonstrates how both the organizational pattern and the topic of a response are established through linguistic repetition:

> Leaving [Iceland], I thought, Canada is…same as [Iceland]…Canadians…Canadians are way different compare to [Icelanders] … Canada … [Iceland], Canadians … [Iceland] [8 sentences]. (L241)
>
> The world is influenced too much by video games and violence….the video games I played….as much violence…the amount of violence in the media…the media did not show so much violence on television, or video games [4 sentences]. (L280)
>
> My teaching experience…. students arrive…children arrive…these children are from….educating children…. children are so poor…opportunity to get to school….these children to get to school….their poor education [10 consecutive sentences]. (L3)

Similarly, linguistic repetition appears both in the first part of letters and in consecutive sentences. In these previous examples, the concentration of repeated terms in consecutive sentences produces an accumulative and rhetorical effect at the intratextual level by contextualizing the topics. Again, linguistic repetition supercedes categorical boundaries; therefore, the previous examples also contextualize the setting and in the last excerpt, characters and personas within the letter.

As earlier mentioned, the literary device of condensed linguistic repetition has both intratextual and intertextual rhetorical value within the examinee-response, the imagined audience and a real assessment audience who are evaluating the examinees rhetorical positioning in relation to the written examination prompt. As also discussed, the repetition of intertextual connections in letters is a feature that tends to be condensed in a small number of consecutive sentences. Although condensing intertextual connections serves multiple rhetorical purposes, this linguistic device accentuates intertextual-rhetorical connections at multiple levels of ETs. The next example is ideal in reflecting how intertextual repetition may have less intratextual value and more intertextual rhetorical value:

> Today is December 8th, only twenty four (*sic*) hours after the Picture of the Earth (*sic*) was released....The Picture taken by the astronauts on the Apollo 17 mission. The Picture I witnessed...was a picture of the earth [four sentences]. (L101)

The repeated intertextual connection is intensified by the marking of the term "picture" with the capitalized initial letter "P". The term "picture" appears four times in the first paragraph which contains only four sentences—an emphasis that is less intratextually and more intertextually significant.

The first of the following examples display how intertextual repetition of an ET-object-as-a-whole in combination with unmarked snippets of original pre-text or paraphrases ET boost aligned intertextual-rhetorical functions. To further illustrate the prevalence and accumulative rhetorical power of multi-layered and unmarked intertextual repetition, changes to original student-generated are as follows: bold font has been added to highlight repeated unmarked ET-as-whole-objects and parallels to ET themes; underlining highlights unmarked intertextual echoes:

> This could only happen in your **dreams**. Well this certainly was **no dream** to my amazement **I saw the earth**...**I had seen pictures of earth**...but...doesn't look the same until **you see it** with own eyes. I know the Apollo 17 crew said **it was a remarkable view**, but like I said you just **have to see it** with your own two eyes [four sentences]. (L224)

> **Have you ever seen a picture of the world** taken from outer space? You cannot comprehend the vastness *of the world* until **you see it in its entirety**. It is so...unless **you see a complete picture of it...we see only a fraction of it....our** understanding of the world is limited to **what we see and experience**. **When you**

> **see the world from a picture taken in space,** your whole perspective changes. [6 sentences]. [(315)
>
> **Brian**, I….Thanks, **Brian**! You're a great friend…Tell your wife Mary I say hello [3 sentences]. (L161)

These excerpts are only a few of the many possible choices within letter prose-forms that display concentrated multi-dimensional and multi-directional intertextual repetition. The allusion to dreams in the second excerpt conjures up the ET character of Mary who dreams of traveling. The repetition of the phrases "own eyes" and "own two eyes" (L105) are classified as both unmarked pre-text and echoes of the ET poem in which the narrator refers to his or her "infant eyes" (line 8) and "long blind years" (line 20).

The intertextual connections toward the Apollo 17, the earth and the pictures of the earth in the second excerpt (L315) contextualize the setting of this letter's writing persona while simultaneously constructing numerous rhetorical positionings. Firstly, within this letter, aligned rhetorical positions connect with the ET poem in which its narrator experiences a perceptual shift via direct experience. Also, there is an argument for an aligned parallel of the perceptual shifts or processes that result from both space travel and seeing the planet earth as a whole of both the Apollo 17 astronauts. Conversely, inverse parallels exist in both the general public's [humankind's] and Mary's perceptual shifts that have been initiated by the literary practice of reading, in this case, photos.

The frequency and condensed repetitiveness of "seeing" and a picture of the earth taken from outer space undoubtedly rhetorically emphasizes the unmarked intertextual quotation (L161). The repetition of "Brian" in the last excerpt which appears at the end of a response displays how the placement of a literary device can surprise the secondary audience inherent in letters generated in assessment contexts. Moreover, the repetition of the intratextual relational connections among the three personas, two of which share names and roles with ET characters, ensures that these intertextual-rhetorical signals within L161 are received.

The next passages contain repeated intertextual echoes. The bolded words and lexical phrases are traces of ET-text that have intertextual and intratextual rhetorical functions toward various aspects of ETs:

> My home in the suburbs **is a box**…I didn't understand anything except **what was in that box**…**that box** is part of a much larger **box** [3 sentences]. (L150)
>
> Many of them do not understand **simple mathematics or sciences** which are essential to know for day to day life. They are so amazed by **the power of mathematics which was little known** to them [2 sentences]. (L3)
>
> I caught **my first [view]** of the Atlantic Ocean. It was [astounding]. **I have never seen anything like it before. Never again will I ever see anything so** [magnificent] [4 sentences]. (L105)

The linguistic repetition in the first excerpt is arguably an unmarked intertextual echo toward Mary's home in the ET *Away*. The letter-writing persona rhetorically aligns with the character of Mary who is assumed to feel constrained and trapped in her small world upon learning to read—a judgment or evaluation of rhetorical significance. Interestingly, the linguistic choice of "box" carries a negative connotation which is, perhaps, an example of how an examinee is able to weave his or her voice into a predominantly aligned rhetorical position toward an ET. This point can also be argued from both linguistic and literary perspectives which suggest that the *tone* of the *quotational transformation* has a rhetorical function that adds a negative evaluation of

Mary's situation. The transformed quotation, as a paraphrase relies on readers being aware that a "box" in the suburbs is as undesirable as being unable to understand events and conditions in society in general. The repetition in the latter two excerpts highlights intertextual-rhetorical connections that align with ET characters' processes. L3 emulates the condition of illiteracy while L105 reflects the significance of the ET poem's narrator visiting the sea. As noted, capitalizing the second word in the phrase "Atlantic Ocean" augments the parallel between the examinee-generated persona's and the ET narrator's processes.

Since paraphrasing contains varying degrees of original lexical features, the repetition of some paraphrases may not be as transparent as untransformed phrases of original text. For example, *consecutive quotational paraphrases* that contain more synonyms and share fewer lexical features with originating ETs tend to be more linguistically opaque. The next example has been unraveled to highlight the often subtle nature of the accumulative rhetorical power of repeated intertextual paraphrases within consecutive sentences. Within the letter from which this next example is extracted, both a whole and marked ET sentence and an unmarked reference to reading "a poem" (L9) precede the paraphrases, parallels and aligned echoes that follow:

> First sentence:
>
> The woman's **eyes had been opened**….
>
> Second sentence:
>
> *Seeing new places* really **changes a person's eyes**, the way they view life.
>
> (L9)

The allusions toward the opening of "eyes" are both original pre-text and echoes from the ET poem. In addition, the italicized phrase reflects multi-directional and parallel processes from several of the following ETs: the poem's narrator's process of seeing the ocean for the first time, the process of Mary seeing the world for the first time through her geography book and the general public's first view of the photo of the planet earth. The underlined segment marks the paraphrasing that is a substitution of perception, a term within the written examination prompt.

Third sentence:

> Something…can *change a persons* (*sic*) whole **out look** (*sic*) **on the world**…

Fourth sentence:

> *How we view* **the world** and **our outlook on life**…that is all it took to *change this woman's* ***view of the world***.

Eighth sentence:

> That is all it took *to change this woman's* **view of the world**. (L9)

These latter and, for the most part, consecutive sentences contain overlapping and subtle rhetorical-functioning intertextual intersections. The repetition of synonyms is the identifiable rhetorical-strategy that links to the written examination prompt that asks:

> What do these texts suggest to you about **how a new perspective influences an individual's interpretation of the world** [bold added for emphasis]. (January 2006, ELA 30-1, p. 5)

Although "of the world" appears as an unmarked quotation, synonyms such as "view" and "outlook" are substituted for the terms "perspective" while the phrases "a person's" and "a woman's" reflect the original ET-prompt phrase, "an individual's". Additionally, the repetitiveness of the term "change" also rhetorically signals a paraphrased intertextual connection.

So far, the communicative functions of both marked and unmarked intertextual connections embedded in salutations and within the body of letters have been discussed. To restate, letter prose-forms assume a dual audience; as a result, opening and closing salutations in addition to literary devices such as linguistic and intertextual repetition tend to address the secondary and evaluative audience of teacher-markers as compared to the primary and imaginary letter-recipient. In other words, these intertextual connections and literary techniques tend to be more intertextual, as compared to intratextual, rhetorical strategies. Rhetorical strategies, however, also generally serve to construct not only overall rhetorical positions, but ranging rhetorical positions throughout creative responses.

The predominance of both linguistic and intertextual repetition in letters further correlates with aligned rhetorical positioning in letters to the written examination prompt. I have included numerous student-generated examples throughout this dissertation in an attempt to alleviate the frustration I experienced when reading the results of other discourse-analytic studies (Ainsworth & Hardy, 2004; Buell, 2004; Selzer, 2004). Although major claims were made in many of these articles, I had to trust the researchers' interpretations as compared to my own evaluation of their interpretations since the object of study or analyzed data and segments within it were usually absent. As argued in the first chapter, researchers' interpretations are not objective evaluations. Gill (1995) criticizes "'certified deconstructors' (Jackson, 1992) of other people's discourses'" (p. 179) and suggests that *feminist reflexivity*, as defined by Wilkinson (1988), demands not only that a researcher acknowledges her own values but that she also is "'accountable for her interpretations' (Henwood and Pidgeon, 1995)" (p. 179). I have outlined my values regarding the inclusion of creative prose-forms in assessment in Chapter One. Throughout this dissertation I have included numerous excerpts of examinee-generated text to support my interpretations; however, to detail every excerpt would unpragmatic.

Therefore, the following student-generated examples, although perhaps exhaustive, provide evidence by their sheer volume that supports my previous claim that intertextual repetition manifests as aligned consecutive paraphrases of the written examination prompt. Bold has been added to highlight intertextual connections that reflect lexicon or ideas related to the written examination prompt. Underlining has been added to acknowledge and highlight the multi-layered and multi-directional and simultaneous aligned position toward the examination written prompt and ET poem, and an inverse parallel or counter-position toward the ET, *Away*.

> To them is (*sic*) **a whole new way of understanding how the world operates.** They have a **new sense of understanding how the world operates**. They have a **new sense of understanding** and appreciation for … [2 sentences]. (L3)
>
> It has given me **a whole new prospective** (*sic*) on the beauty of…The **new prospective** (*sic*) [3 sentences]. (L24)
>
> **People** [can] **view the world differently** or even doubt other facts that are thought to be concrete. Its (*sic*) interesting **how one man can change the perspective and interpretation so many people have on the world** around them….They show **how a new perspective can dramatically influence an individual's interpretation of the world** [3 sentences]. (L161)
>
> I felt that **my perspective** was more [developed] and that **my understanding of the world had changed** as well….**our perspective is changed** and while **changing our perspective we also change the way we interpret the world** [2 sentences]. (L165)
>
> **The world** all of a sudden seems a whole lot more interesting to me and now all I want to do is travel to **get a better understanding of the world** and everything it has to offer me. I never really realized how much there is to see [italics added], we have all the picture "The Blue Marble" in school but that does not show us everything we would like to see. In order to see everything we have to travel and explore the world for ourselves, not just spend our lives reading books or looking at pictures. (L225)
>
> There is an example in **your own life of a changed interpretation of the world** due to experience. **Lives can be greatly reformed** by happenings in life [2 sentences]. (L254)

> **Our understanding of the world** is limited to what we see and experience. When you see the world from a picture taken in space, **your whole perspective changes**. You realize…so much more to the world than you could see in **your previous, narrow perspective**. **A new point of view** causes…**change in your life**. **You cannot have your perspective altered without it having a great impact on your life** [First paragraph]. (L315)

> When my eyes were opened to the plight of other people in the world, **my life changed forever**. I realized how blessed I was and that **my attitude need to change**…**When my perspective changed** [4 sentences]. (L315)

These examples exemplify varying forms and degrees of intertextual repetition. Some examples have evidence of repeated and condensed original pre-text from the written examination text, while other examples contain repetitive paraphrases of pre-text. All excerpts align with the written examination prompt and ET themes, except for L225 which challenges the ET character of Mary's literary process that causes perceptual change.

Generally, few counter stances reflected by inverse parallels and counter-echoes exist in the letter prose-forms in this study's representative sample; however, resistance to ET discourses does exist. The following section provides examples of the ways in which counter rhetorical positions appear within intertextual connections of letter prose-forms. Of the twenty-eight letters, only the two excerpts that follow openly challenge primary ET themes [underlining and bold added for emphasis]:

> The world…seems a whole lot more interesting…and now all I want to do is travel to get a better understanding of the world…. I never really realized how much there is to see, we have all the picture "The Blue Marble" in school but that does not show us everything we would like to see. In order to see everything we have to travel and explore the world for ourselves, not just spend our lives reading books or looking at pictures. (L225)

> This trip has been beneficial because it has been able to educate me so much more then (*sic*) any book could possibly have done. Reading all the information about [name of developing country] in a book cannot even compare to the knowledge

> you obtain from experiencing [name of developing country] with **your own two eyes**. (L88)

The first example (L225) has been discussed in a previous section; however, the second example (L88) illustrates the multi-dimensionality and multi-directionality of inverse parallels that can intertextually align while countering various thematic levels within various ETs. Rhetorical positioning in L88, as L225, is an inversion of Mary's literary process toward perceptual change. Unlike the first excerpt, the L88 excerpt exhibits an aligned rhetorical position with the ET-poem narrator's experiential process of change in the phrase "your own two eyes".

Strategies that counter prevalent aspects of ETs are referred to in this dissertation as *inverse parallels*; in other words, inverse parallels directly oppose ETs' themes, characters' processes, and events. Only nine letters from twenty-eight question major and minor ET themes and ET characters' processes. Of these nine letters, five contain inverse echoes while four additional letters contain counter stances or inverse parallels at the thematic levels of ETs. The previous examples from L88 and L225 are two of these four letters that contain counter stances or inverse parallels at the thematic levels of ETs. The following examples are from the only other two letters that contain unmarked inverse parallels of the written examination prompt and ET-characters' processes:

> We will *constantly be changing*, slaves to the ever changing (*sic*) world around us. A place that is *rapidly shifting*, we have no choice but to *shift with it*. (L9)

> I was in awe of the beauty, which was put forth *before my eyes*. The *lake* was a shear (*sic*) glass, crystal blue, as the moon light shimmered of the glimmering lake you (*sic*) could peer to the very depths of the enchanted lake....This was *the most memorable place* that I have been....I *do not think I will ever forget this lake* as it has given me *a whole new prospective* (*sic*) on the beauty of the wilderness. (L24)

In the first example, the added italics highlight unmarked paraphrases, original pre-text and echoes while the added underlining draws attention to the inverse parallels. The inverse parallels in the first excerpt rhetorically qualify the underlying premise that change is both a choice and a positive. In the second example, although the letter-writing persona aligns with the written examination prompt, he or she has an opposite reaction upon viewing a lake as compared to the narrator who sees the sea for the first time in the ET poem.

Inverse echoes or *counter echoes*, as intertextual linguistic features, are another method by which examinees counter ET discourses. An *echo* is a less transparent intertextual-rhetorical intersection because of its low and often faint intertextual intensity and attachment to a minor theme or aspect of an ET. Although a description of the counter-echoes in five letters would be exhaustive, brief summaries as to counter-echo contents are provided. The writing-persona of L150 questions whether being educated in a poor country is beneficial and if educated (and, thus, literate) individuals necessarily prefer struggling in a competitive and material world as compared to living a humble but gratifying existence with their families. This response in combination with L117 questions not going out into the world to explore, which could be perceived as an inversion of learning only through reading. L241 and L101 question the accuracy of information contained in reading materials. The writing-persona of L198 claims that he or she has entered a new post-secondary educational system that he or she "[doesn't] have a map of" (L198). If viewed at the part-to-whole text level, the appearance of this exact phrase in both opening and closing paragraphs collectively intensifies a counter-echo. Arguably, these unmarked and paraphrased intertextual echoes are inversions based on the *Detail of the Farnese Atlas* photo in which a map of the constellations does exist to guide humans embarking on a journey.

Although no generalizations can be made on the limited representative study sample and on the two previous letter responses, further research as to the relationships among the absence of marked and unmarked quotations and challenges to various discourses embodied within ETs is both of interest and needed.

Societal Discourses in Letter Prose-Forms

Although this research focuses on the rhetorical functions of intertextual connections related to the four embedded ETs and written examination prompt, the prevalence of rhetorical positioning within letter-prose that counter societal discourses must be noted[36]. An example of a societal discourse would be that the media (i.e. the news) accurately represents knowledge; however, of the five letters that refer to television, the news and the media, three letters state that the information from "the media" in fact cannot be trusted because it is often inaccurate. Feminist discourses appear in four letters. Some of these letters challenge accepted gender practices or highlight positive historical changes in gender equity; instead the examinee-writers substitute women in the roles that are assumed to be male. For example, astronauts and the ET poem's narrator are women. Also, female personas (who emulate Mary) in two of these letters leave or consider leaving their husbands (Brian?). Although time and space requirements exclude a detailed discussion of rhetorical positions that counter specific societal discourses, Appendix D contains numerous examples extracted from student-generated letters that both support my perceptions and encourage further research into the prevalence of societal discourses in letter prose-forms written in both everyday and assessment contexts. Excerpts in Appendix D contain evidence of societal discourses that focus on poverty, the environment and social violence.

---

[36] Examples of the limited number of supportive stances toward societal discourses exist in three letters; one letter supports space exploration and two letters expound upon the value of post-secondary education.

Chapter Summary

A fictive letter is a relational prose-form that has dual audiences: the imaginary and primary one that is named in letters' opening and closing salutations, and a secondary one that, in an assessment context, consists of teacher-markers. Within the context of the January 2006, grade 12, ELA examination, the secondary audience is responsible for evaluating the rhetorical rigour of an examinee's fictive letter as it related to the written examination prompt and discourses embedded in examination texts (ETs). Although one could argue that all examinee-generated prose-forms factor in an evaluative audience, and, thus, contain intertextual linguistic features whose rhetorical functions are less intratextual and more intertextual, fictive letter and diary prose-forms differ in that the textual patterns of these two prose-forms not only explicitly accentuate the existence of both a primary (imagined) and secondary (reading) audiences but, also shape the nature of rhetoric. Unlike diaries, the opening saluations within letters assume that their recipients are *other* or in another physical location, and not, as in diaries, the writer or composer him or herself.

Moreover, the generic structures or textual patterns of these prose-forms contain distinct rhetorical sites that function both intertextually and intratextually. Examinee-writers have simultaneous opportunities in salutations and closings to construct fictive personas that contribute to the various rhetorical positions within letters, and to send intertextual signals to teacher-markers. Surprisingly, only a few letter prose-forms in the study-sample exhibit strategic uses of salutations to further rhetorical positionings. In other words, salutations, as two possible intertextual sites, are not rhetorically exploited in most letters within the study sample—a point, perhaps, of interest to classroom teachers who are focusing on the various literary techniques employed within both letter and diary fiction, or more precisely, are preparing students for their final ELA examination.

In addition, and unlike story and diary prose-forms, letter prose-forms exhibit repeated and condensed linguistic and intertextual features. *Intertextual repetition* appears as unmarked, and, for the most part, as aligned and repeated phrases and whole sentences (as compared to single lexicon) of original pre-text extracted from the written examination prompt. To a lesser degree, intertextual repetition also manifests in consecutive sentences that contain original pre-text that is followed by transformed and paraphrased unmarked quotation (of the original phrase or sentence of pre-text).

Repeated unmarked quotations in the form of intertextual-rhetorical intersections that point toward the written examination prompt tend to be aligned rhetorical positions as compared to counter alternate or counter-positions. In addition, repeated unmarked quotations vary in their degree of transformation; however, they tend not to vary in their rhetorical position which for the most part parallels the written examination prompt. This suggests that the redundancy or repetitiveness of the same point is less an intratextual rhetorical strategy, and more an intertextual one toward teacher markers. Intertextual and linguistic repetition also appears to function as a literary device that has both visual and lyrical qualities.

One could argue that intertextual repetition is a reflection of the ways in which prose-forms shape rhetoric. To illustrate, non-fictive letter prose-forms assume only a primary audience; that is, a letter writer who shares common background knowledge and experiences with the letter's recipient. Unlike letter prose-form written in an examination context, non-fictive personal letters unlikely contain detailed explanations that contextualize shared familial relationships, common associates, and previously shared events. In contrast, fictive examinee-generated prose-forms must efficiently and effectively communicate to the secondary audience (teacher-markers), personas, contexts, settings, and rhetorical positions connected the written examination prompt and ET discourses. In this sense, the context in which the writing takes place, the nature of the prose-form, as fictive and personal, and the brevity associated with letters all contribute to the nature of the rhetoric within letters.

As also argued, intertextual repetition observed within fictive letter prose-forms appears to be a rhetorical strategy that, for the most part, is designed to ensure that the second or reading audience of teacher-markers comprehends the context and internal rhetoric of letters. This task must be done efficiently since many letters are only one or one and one-half typed pages. If the size of handwriting is taken into account (and hand-written words counted), few letters would exceed two pages. This prose-form brevity necessitates intertextual techniques that efficiently communicate the letter's internal rhetoric (for its primary and imaginary letter-recipient) and the external rhetoric connected to ETs and the examination prompt (for its secondary and evaluative audience). Concentrated intertextual repetition appears, then, to be a pragmatic rhetorical strategy that acknowledges the importance of the immediacy of intertextual-rhetorical transparency for the secondary and evaluative audience. Further evidence that supports this claim exists as the near absence of condensed and redundant intertextual repetition in story and multiple-entry diary and journal prose-forms in the study sample.

In sum, intertextuality within letter prose-forms manifests predominantly as marked and *floating intertextuality*, and unmarked, repetitive, and condensed quotation. These intertextual linguistic features have little intratextual rhetorical activity but, overwhelmingly, serve as intertextual signals to the secondary and evaluative audience of teacher-markers. Therefore, letter prose-forms have distinctive intertextual linguistic features that suggest that their textual patterns and their brevity shape the nature of what is rhetorically possible.

Chapter Five

Diary and Journal Prose-Forms

> *And, as behavioral geographers would tell us, space is more than just a dichotomy between inner and outer. Rather space is socially and culturally constructed and reflects our ideas about how we interact within a culture and how that culture influences us.* (Huff, 1996, p. 123)

Introduction

As described in Chapter Two, creative responses were sub-categorized into specific prose-forms in order to dissect and organize a large amount of text into manageable sections. The sub-categorization of creative responses into prose-forms was an effective and efficient methodological choice since my second research question explores the ways in which prose-forms shape rhetoric. This sub-categorization process fostered clarity during the analysis of intertextual-rhetorical intersections. In short, as I analyzed specific prose-forms or genres, it became evident that the nature of intertextuality and the nature of rhetoric varies among specific prose-forms—emergent data that would have been difficult to distinguish without the sub-categorization of creative prose-forms into generic categories.

Additionally, during the analytic and interpretive process, as a researcher, I was aware that intertextual and rhetorical data became accumulatively apparent at different textual levels and at varying stages of analysis. Through this process, I came to understand Jorgenson and Phillips' (2002) and Phillips and Hardy's (2002) discussions of the critical need to acknowledge the emergent nature of the discourse-analytic process. This chapter addresses emergent data discovered during the sub-categorization process, and describes intertextual linguistic features and intertextual-rhetorical strategies specific to diary and journal prose-forms in the representative sample

Generic Sub-Categorization: Blurred Boundaries

Initially, I had expected an analysis of two separate generic categories: diaries and journals. However, based on the volume and the diversity or loose textual boundaries of these two prose-forms that possibly reflect generic confusion, I decided to conflate dairies and journals into one prose-form category. The rationale for both conflating these two categories and focusing on multiple-entry diary-journals will be discussed in this section. Despite focusing in depth on intertextual-rhetorical connections within multiple-entry responses, this chapter will also include an overview of the range of diary and journal responses.

Of the twenty-eight primarily student-defined diary prose-forms, twelve responses contain multiple (temporal) entries. Of the thirty-seven primarily student-defined journal prose-forms, seventeen contain multiple or at least plural written entries per response; therefore, twenty-nine, multiple-entry, diary-journal student-generated responses have been analyzed in depth while thirty-six single-entry diaries and journals have been analyzed at the whole text levels. A search through both popular and traditional dictionary sources suggest that the generic boundaries differentiating diaries from journals are meshed. Both the *Oxford* dictionary (n.d.) and the popular *Wikipedia* (n.d.) websites trace the term *diary* to its Latin predecessor *diarium* which translates to "daily allowance." The term *journal*, according to the same websites, is rooted in both the Latin term *diurnus* which means "of the day," the Old French term *jurnal* and the modern French term *jour*, the latter term translating to *day*.

Based on the on-line *Oxford* dictionary, *diaries* are defined as a book:

- in which one keeps a daily record of events and experiences;
- marked with each day's date, in which to note appointments.

(http://www.askoxford.com/concise_oed/diary?view=uk)

The same *Oxford* dictionary electronic source describes *journals* as:

- a newspaper or magazine dealing with a particular subject;
- a diary or daily record;
- the part of a shaft or axle that rests on bearings.

(http://www.askoxford.com/concise_oed/journal?view=uk)

Obviously, the third definition of *journal* is not applicable to written text. Additionally, the periodical distinction in the first definition is inappropriate in the context of this study which focuses, as an object of study, on personal writing generated within a high-stakes assessment context and not on published periodicals. Publication and, for that matter, the classification of *private writing* (as compared to writing for the public) are also not relevant criteria for defining diaries (Abbott, 1984; Bunkers & Huff, 1996) and journals (Schiwy, 1996) since private writing often becomes public or is shared by a *trusted other* (Britton, 1992). In an assessment or examination context, no writing is private: written products are to be read, analyzed and assessed.

A second consideration was to classify diaries and journal according to their rhetorical purposes. The second *Oxford* dictionary definition of *journal* is of interest in that the term *diary* appears as a synonym—an alignment that is absent in the definition of diary[37]. Information on the *Wikipedia* website also shows evidence of the synonymous usage of the terms *diary* and *journal* and also attributes several meanings to the term *journal*. Within the context of this study, the relevant meaning is "a daily record of events or business." Wikipedia, as an encyclopedia, also provides information that extends beyond word definitions and lists journal sub-categories such as blogs, internet, work-out, travel, business and personal journals. These descriptions capture the location of the journal (blog on the internet), its primary purpose (work-out, travel, business) and implicitly, its audiences (private as compared to shared). Interestingly, the personal journal is described as a "private journal [which] is usually referred to as a diary" (en.wikipedia.org.wiki.Journal).

A search of other educational and commercial websites also provides listings of sub-categories—a distinction exclusive to journals. The rhetorical functions of travel, business and work-out journals are adjectively transparent as is the audience of private journals (self). Electronic investigation of the definitions and underlying purposes of *personal-journal* sub-categories uncovered the following definition that contributes to the ambiguity of the two terms: journal and diary:

> A **diary** or **journal** is a book for writing discreet entries arranged by date reporting on what has happened over the course of a day or other period. Such logs play a role in many aspects of human civilization, including governmental, business ledgers, and military records. (http://en.wikipedia.org/wiki/Diary)

This definition exists within the diary section of the wikipedia website which further confirms that the existence of clear generic diary and journal boundaries is indeed contentious. Further evidence of the conflation of both journal and diary textual boundaries and their underlying rhetorical purposes is found in the following description of diaries:

---

[37] The term *journal* does not appear as a synonym in the diary definition.

> [Diaries] run the spectrum from business notations, to listings of weather and daily personal events, through to inner exploration of the human psyche, a place to express one's deepest self, or record one's thoughts and ideas. (en.wikipedia.org.wiki.Diary)

It appears, then, that diaries and journal are semi-synonymous terms that, based on the information within these quotations at least, share common rhetorical purposes—claims substantiated not only based on a search of internet websites, but on evidence from written academic texts (Hellbeck, 2006; English & Gillen, 2001; Schiwy, 1996).

A review of several academic publications uncovered a similar blurring of diary and journal textual boundaries (Bunkers & Huff, 1996; Huff, 1996; Schiwy, 1996). A search for the term journal in the index of Bunkers' and Huff's (1996) edited book, *Inscribing the daily: Critical essays of women's diaries*, re-routes readers via the command "—see diaries" (p. 291). Schiwy (1996) who recommends diary and journal writing for self-reflection and therapeutic purposes interchanges the two terms in consecutive sentences. Italics have been added in the following excerpt to highlight this technique:

> Katherine begins keeping *a diary* in the midst of a painful and destructive marriage breakup. *The journal* is her confidante….Eileen keeps *a diary* of her feelings and changing self-image. Through consistent *journal-writing*, she is able to support her inner self. (pp. 16-17)

Huff (1996), centering on the textual boundaries of nineteen-century women's manuscript diaries, narrates a personal story of her daughter Alyssa being given a *Lisa Frank* diary as a birthday gift. Huff describes in detail the template that appears on the initial diary page and then explains:

> The bulk of Alyssa's *diary* is left for her to inscribe, but the cultural directives of the first printed page indicate what she might include. Cultural directives shape the space of Alyssa's *diary* just as she, in turn, shapes her *journal*. (p. 123)

Beyond the seemingly synonymous use of diary and journal, this quotation captures both the theoretical complexity of the concept of *subjectivity* (Alcoff, 1988) and the reflexivity between the individual and society. Second-wave feminist researchers often frame this division as a private and public dichotomy. Although not the focus of this descriptive and exploratory text-linguistic research, these theoretical points have accounted for the diary and journal diversity within this study and have provides a rationale for focusing only on multiple entry diaries. Although impractical in this study, analysis of single-entry diaries and journals are rich data for future research.

It seems obvious at this point that further discussion of diary and journal differences as well as the range of diary and journal prose-forms within this study's representative sample is a doctoral study and dissertation in itself. On the other hand, despite additional reading of the literature regarding diary and journal writing, I still found myself with the empirical challenge of finding underlying criteria by which to differentiate a sub-set of diaries and journals for further text-linguistic analysis.

Emphasis in the literature on personal events, inner exploration and expression of deep and inner selves resonates with my own sense of what differentiates a diary from a journal. Up to this point in my career, I had not questioned the definition of a *diary* since I viewed it as personal and private writing while a journal was writing that could be read by others—writing that was situated in the classroom. However, further reflection raised the questions of why I consider my current practice of *journaling* not as diary writing yet as private writing?

As a child, I fondly remember regularly receiving coloured, hard-covered diaries with little locks and keys as gifts from my mother. During my writing, I would mingle the events of the day with my emotional outpourings that would be later read by my brother who inevitably had picked the diary lock with a bobby pin to gleefully read what I had written. Perhaps it is the physical form of the diary or in the unlikelihood that I am dating myself, the lock and key that informs my conception of a diary as something personal and private. Also, perhaps not only the practice of writing with paper and pen but also the concept of privacy in the electronic age has shifted—reflections both initiated and verified by the listing of blogs as an electronic sub-category of journals and diaries. On the other hands, perhaps underlying concepts do not change since the use of bobby pins (and a brother) as intrusive devices have been substituted for ambiguous spies that take the form of electronic cookies!

On an academic note, I am not the first to define a diary as something intensely personal. Abbott (1984) who differentiates a *diary novel* from the act of relying on a *diary strategy* to write diary fiction also suggests that "the term "diary" evokes an intensity of privacy, cloistering [and] isolation" (p. 11). Bloom (1996) describes women's "truly private diaries" (p. 25) (as compared to diaries written with the intention of publication) in the following ways as:

- "bare-bones works written primarily to keep records of receipts and expenditures" and private, public and sensational events;
- chronologically ordered—a pattern dictated by its textual format;
- having little foreshadowing;
- lacking detail to make itself coherent since it is written with self as audience;
- lacking a "pre-conceived" and "self-controlled authorial persona."

(Bloom, 1996, pp. 25 - 27)

Both Abbott's (1984) and Bloom's (1996) criteria emphasize the existence of multiple entries as a definitive features of diaries. The *dailiness* (Bunkers and Huff, 1996) of women's writing has also been a focus for feminist and women's studies researchers whose works range from the exploration of the details and repetitiveness to its absence within women's writing (Baer, 1996; Bloom, 1996; Thomas, 1996). Regarding the latter, Bunker and Huff (1996) suggest that what is absent in diaries and what exists between often fragmented and infrequent diary or journal entries are as important as what appears in the written excerpts.

What is evident is that an emphasis on common features of both journal and dairies appears to be a more fruitful approach than a search for categorical differences. In addition, extensive reading as to the underpinnings of both the research and the textual patterns of personal journals and diaries conclude that the chronological ordering of multiple entries is a text-linguistic feature attributed to both diaries and journals. The study sample shares this common and temporal linguistic feature; however, it is also what distinguishes diary and journal prose-forms in the study. Student-generated diary and journal prose-forms contain a range of dated and undated, single and multiple entries.

A text-analytic overview suggests that the range and nature of diary and journal prose-forms is a study in itself; therefore, based on the respectable number of examinee-stated[38] diaries and journals with chronologically ordered or multiple-entries in the study sample, I chose to undertake an efficient and rigorous text-analysis of multiple-entry responses only. Specifically, the diversity within single-entry diaries and journals in the study sample warrants further and extensive research to effectively account for the range of textual patterns, borrowed narrative structures and intertextual and rhetorical connections within this type examinee-responses. I further suggest that an umbrella approach to the diverse single-entry diary and journal responses within this study would lack rigour since based on the range within this category, a larger representative sample is required to capture patterns within single-entry diaries and journals.

---

[38] To restate previous information, the *Initial Planning* page (IPP) invites examinees, in the space provided, to name their prose-form of choice.

Having provided a rationale for limiting my analysis to multiple-entry journals and diaries, I will, nevertheless, provide an overview of the whole category of single-entry and multiple-entry diaries and journals to illuminate the richness of single-entry data in an effort to encourage future research.

The Representative Sample

Twenty-eight primarily student-defined diary prose-forms and thirty-seven primarily student-defined journal prose-forms exist in the representative study sample. Of the twenty-eight diary responses, twelve responses contain multiple entries while sixteen are single-entry responses. Of the thirty-seven journal prose-forms, seventeen contain multiple or more than one written entry per response while the remaining twenty are single-entries. The following chart provides the generic categories indicated by student-generated information on the *Initial Planning* page (IPP) that precedes the written assignment within the ELA 30-1 examination:

Table 9

Diary and Journal Prose-Forms: Student-Generated Initial Planning Page Information

Diary Prose-Forms	**# of Responses**	**Journal Prose-Forms**	**# of Responses**
Diary entry	20	Journal type	1
Diary	4	Journal	8
None stated	1	Journal Entry(ies)	24
Blank page	3	Blank page	3
		Journal Response	1

Regarding student-generated IPP information, twenty student-generated responses named *diary entry* and four responses named *diary* as the prose-forms of choice, while three IPPs were blank, and one IPP stated no specific prose-form. Of the three responses with blank IPPs, the responses address "Dear Diary" in their opening salutations (D194, D238, and D283). Information on one IPP states the prose-form choice as a "journal or diary entry" (D360).

Specific to journals, IPP information overwhelmingly lists *journal entry (ies)* and the prose-form of choice with *journal* named in eight responses and *journal type* and *response* in two others. Student-generated prose-form choices, although absent on journal blank IPP pages, similarly appeared as "Dear Journal" opening salutations on two responses (J276, J277) and as the title "Journal Entry" on one response (J166). Interestingly, however, three responses contain conflicting prose-form terms on student-generated IPP information and opening salutations. Despite IPP information indicating the prose-form choices as journals, three opening salutations were addressed to "Dear Diary" (J43, J61, and J247). Further text-linguistic analysis uncovered discrepancies and commonalities in some diary and journal responses' textual and organizational patterns of diverse single-entry diary and journal responses.

As previously discussed, a lack of transparency in both the definitions of the lexical terms and the underlying rhetorical or communicative purposes for writing a diary or journal exist. The following excerpt highlights textual and semantic diversity within both single-entry and multiple-entry diary and journal prose-forms:

> The diary's flexibility and adaptability enhances its use in our lives and academic disciplines. Its form, simultaneously elastic and tight, borrows from and at the same time, contributes to other narrative structures. Its content wide-ranging yet patterned, and what is excluded is as important as what is included. Because the form and content of the diary are so adaptable and flexible, the study of diaries brings into play issues of historical, social, and self-construction.
>
> (Bunkers and Huff, 1996, p. 1)

To restate, differentiating diary and journal categories was not only a pragmatic methodological choice necessitated by the large volume of diary and journal prose-forms, but, a choice that further illuminated the textual patterning of prose-forms with multiple and chronologically-ordered entries. Bunkers and Huff state that although diaries (and their synonym, journals) contain diverse content, they also are patterned. This textual feature was verified by multiple-entry diaries; however, textual patterning within single-entry diary and journals needs further and focused investigation. Time constraints in combination with the size of the representative sample and its corresponding number of distinct creative prose-forms excluded such a detailed analysis at this time.

Moreover, Bunkers and Huff's (1996) points regarding the phenomena of narrative-structure borrowing was another further confounding feature during this study's text-linguistic analysis of single-entry diaries and journals. As Bunkers and Huff suggest, single-entry diaries in the study sample, as journal prose-forms, vary greatly in their "form and content" (p. 1). Regarding the borrowing from other narrative structures, I had anticipated, before commencing this study, uncovering *hybrid texts* which blend recognizable textual patterns (genres or prose-forms) into new and creative forms. Bunkers and Huff's quotation suggested that, indeed, I would discover hybrid texts within generic categories. Although not a prose-form analyzed in this study, an example of a hybrid text is a *rant* in which the narrative structure a rant takes resembles a personal response. A rant differentiates itself by containing the linguistic features and register of personal letters, and content associated with opinion-based essays. What also distinguishes a rant is its language register which tends to be informal, conversational and, often, profane and abusive. Outside of an examination context, a rant is commonly found in pop-culture newspapers geared toward youthful and "hip" audiences. Unfortunately, the study sample contained only one rant prose-form; however, future investigation of the prevalence of rant prose-forms in assessment contexts, and as submissions in ELA classrooms would be interesting.

Discourse analysis, however, is an ideal methodology in instances that, as described, unforeseen data emerges. Phillips and Hardy (2002) describe discourse analysis as a "relatively new methodology" that requires contextual creativity; that is, each research project and its accompanying texts vary according to the emergent nature of the data—an insight that points to the need not only for an appropriate research methodology, but also for researcher reflexivity. In other words, although a research methodology has been chosen to analyze the data, minor or major adaptations, or even additions, may be required to reflect the data accurately. Upon commencing this text-linguistic study, I had hoped to find what Luke (1994) refers to as hybrid texts; that is, texts that do not neatly fit into generic categories. Upon doing so, however, I realized that a different study was required to analyze the complex nature of both text hybridization, and the instances where prose-forms and their rhetorical content appeared to have conflicting communicative purposes.

Specific to my study, my initial researcher confusion when sub-categorizing diary and journal prose-forms was specific to single-entry diary and journal responses. As argued, I was pragmatically unable to explore my confusion; however, I was able to adapt and develop a text-linguistic rationale to support this adaptation. In addition, to distinguish the text-linguistic roots of my confusion, assessment-based single-entry diaries and journals promise rich future research. For example, answers to the following questions may be discovered: Do these single-entry examinee-generated submissions exhibit narrative structures or textual traits that challenge current generic theories? Is my confusion due to unanticipated or, according to Bunkers and Huff (1996), borrowed narrative structures that comprise hybrid texts? Can some of these single-entry diaries and journals substantiate theoretical claims that prose-forms have distinct communicative functions? An example is the inappropriate use of a prose-form to further generic-specific rhetoric. All of these questions promise fascinating and focused study of examinee-generated single-entry journals and diaries.

In sum, during my text-linguistic analysis, I became aware that an investigation of hybrid structures is another study and I suspect, based on the plethora of "borrowings from other narrative structures" (Bunkers & Huff, 1996) within single-entry diaries and journals, possibly another doctoral dissertation. Specific to single-entry diaries and journals, the absence of dates and the presence of addresses other than diary or journal, closing salutations (i.e. signatures), and variations of intertextual features are rich data for future research and in all likelihood, data I will rely on to write academic articles in the future. Finally, and based on evidence of these phenomena in the range of creative prose-forms within the representative sample, I suggest future research focusing on hybrid structures would be both challenging and fruitful.

Single- and Multiple-Entry Journals and Diaries: Whole-Text-Level Textual Features

A beguiling feature within both single- and multiple-entry diary and journal prose-forms in general is the appearance of titles. Although titles are anticipated in essay and short-story prose-forms, they are less so in diaries or journals; however, of the twelve responses titled, seven are diary prose-forms and four are journals[39]. Within the seven diaries, three multiple-entry diaries contain titles. Of these three entries, only one title, *Changing Over Time* signifies an intertextual connection with the written examination prompt. Of the four journal responses, only one response is a multi-entry response and it contains the following title that is intertextually and rhetorically linked to the written examination prompt: *The Influence of Interpretation.*

Another obvious variation between single and multiple entry diary and journal prose-forms is paragraph structure. Multiple-entry prose-forms exclusively rely on the temporal ordering of dates to segment topics and events. Most entries appear to be the same length of paragraphs and tend to deal with mainly one topic or one event. From the eight multiple-entry responses that vary from this pattern, all eight exhibit a reliance on paragraphs to divide semantic content within long and dated entries.

---

[39] See Tables 11 and 12 for additional information regarding the presence of titles in multiple-entry diary-journal prose-forms.

In contrast, although many single-entry prose-forms rely on paragraphs to segment topics and events, many do not and, thus, paragraphs are absent. Although my research does not focus on rhetorical content unrelated to intertextual connections, the absence of paragraph structure is interesting since it did not require extensive or detailed text-linguistic analysis. The absence of appropriate paragraph structure was noted during my initial reading of responses; and therefore, is easily observed at whole-text levels. In the absence of computer software to measure the length of responses by word count—a somewhat accurate measurement—I have designed a table to illustrate the obviousness of the absence of paragraph structure within single-entry prose-forms. Of particular interest in the table that follows is that both only three of fifteen hand-written (HW) and typed (T) single-entry diaries and journals exhibit more than one paragraph:

Table 10

Single-Entry Diaries and Journals: Paragraph Structure

# of Pages	Total # of responses	Diary Prose-Forms (S-E)	Journal Prose-Forms (S-E)
1	3	D194(T), D317(T)	J43(T),
1 ½	1		J212(T)
1 ¾	1		J30(HW)
2	3		J33(HW), J34(HW), J277(T) *J33 & J34 (2 paragraphs)
2 ¼	1	D238(T)	
2 ½	1	D221(T)	
2 ¾	2		J25(HW), J214(HW)
3	1	D108(HW) *(2 paragraphs)	

3 ½	1	D358(HW)	
4	1		J45(HW)

Firstly, and based on the data in the previous chart, hand-written responses initially appear to contain fewer words and tend to be single-spaced. In contrast, the typed responses in the previous chart, for the most part, are double-spaced. The four-page hand-written response (J45) is an exception in that the examinee's hand-writing is both large and double-spaced; however, the inclusion of the information in the chart is not to provide exact response-lengths, but to illustrate the obviousness of the absence of paragraph structure. Moreover, the number of single-entry responses lacking paragraph structures (sixteen of thirty single-entry responses) is striking.

Multiple-Entry Diary-Journal Prose-Forms

Marked Intertextuality

One limited form of marked intertextuality in multiple-entry diary-journal prose-forms is the strategic use of the titles of ETs. As follows, only three multiple-entry responses contain marked references that point to ETs:

> I hated the story "Away" when I read it at school because it didn't make any sense to me, but today it just popped into my head. I remember the character who came from a different country who read books.... I feel exactly like that. (D58)
>
> This situation reminds me of a poem I just finished reading. It is called 'Coming Suddenly to the Sea' by Louis Dudek. She talks about how...she was able to see the world...saw its cruelties.... (J131)
>
> I found a picture called "The Blue Marble". With swirls of white and blotchy colors, it looks as if someone has taken a computer and distorted the photograph. The photograph looks a lot like the marbles my children play with. As I look closer and closer to the photograph. (J309)

> I grab another book and flip through the pages. It looks like someone sort of unique looking statue. It is some strong looking man holding what looks to be Earth. The quote under it said, "Detail of the Farnese Atlas by E.C.Krupp, photographer" As I look at this photograph very carefully. (J309)

The marked reference in the first quotation appears in the fourth of five diary entries (D58)—a placement that is preceded by references toward ETs-as-whole objects (i.e. photo, poem). The marked ET title in the second journal quotation (J131) appears in the last paragraph of the second and last journal entry. Because this marked reference is not only devoid of perceived intertextual references toward ETs other than the written examination prompt, but also weakly related to the content within the response, the impact of the marked reference as a clear rhetorical signal toward teacher-markers is transparent. In contrast to J131 and in accordance with the diary response (D58), intertextual connections in J309 are not only abundant and diverse but, they function at the intratextual levels. In addition, marked references toward ET titles and unmarked references toward ET-as-whole objects (e.g. the photo, the picture and so forth) are evenly distributed throughout both the D58 and J131 response.

In addition to the presence of ET titles are intertextual connections that point toward objects-within-ETs. In multiple-entry diary-journals, this form of intertextual connections overwhelmingly focuses on Mary's geography book which appears in the written excerpt from *Away.* The following examples illustrate the ways in which Mary's geography book is incorporated as rhetorical strategies that have both intratextual and intertextual importance:

> Today I finished going over some Geographical maps in "Easy Lessons in General Geography."…hard to imagine all the different cultures and a geographical phenomenon…the book describes, "indistinguishable sounds." (D82)

> Decided to pack my Easy Lessons in General Geography…I am now reading a book Liam gave to me…bibliography of Hipparchus. (D123)
>
> I have just finished the book, "Easy Lessons in General Geography." (J98)
>
> A prime example is her giving me this book for Christmas. I believe it's called something along the lines of, "Easy lessons in General Geography." (J251)

The first quotation is an example of the use of capitalization as an intertextual-marking strategy. The use of the upper case [G] in the word geography is likely an intertextual feature that functions rhetorically by drawing additional attention to the nature of the maps. Embedding objects-within-ETs (i.e. shard of china, gulls, and so forth) in student-generated texts is an appropriate rhetorical strategy that is dependent on readers' knowledge which in an assessment context is teacher-marker knowledge.

Beyond marking ET titles and objects within ETs, quotation marks appear in eight of a total of twenty-six multiple-entry responses. Within these eight responses, only the following two quotations apply quotation marks as rhetorical strategies:

> I would feel so small and worthless to this overpowering "blue marble." (J28)
>
> Now I need to start thinking about going on the "mission" with my husband or not. (J247)

The first quotation illustrates the marking of a snippet of an ET title that has been transformed to a metaphor—a practice common in short-story prose-forms. The second quotation demonstrated the rhetorical usage of quotation marks to signal that the mission the examinee-writer is about to consider is the Apollo 17 mission.

Quotations marks are also used in alternate ways. The following examples contain quotation marks that do not mark intertextual linguistic features related to ETs. These examples demonstrate how quotation marks are often employed both to indicate dialogue and to mark societal expressions that have rhetorical significance within the internal rhetoric of written diary-journal responses:

> I never really grasped the full meaning of the saying, "you don't know what you've lost until it's gone." (D10)
>
> "Where there is darkness there is light." (D10)
>
> "Mom, did you know that some Greek statues are dated back to B.C. times?" (J251)
>
> I lived in Canada…seen many "bums" and homeless people on the streets. (D129)
>
> Usually it's about when I will become a lady and stop this 'Tomb Boy' (*sic*) foolishness. (D153)
>
> This was what my parents said was "real life" in a third world country. (D184)
>
> "Insane Wayne", they would refer to me as this behind my back. (D277)

The first two excerpts (D10) contain marked common idiomatic expressions, while the use of quotation marks in the third excerpt (J251) signifies dialogue. The next two excerpts (D129, D 153) mark the terms "bums" and 'Tomb Boy' (assumed to be Tomboy), possibly to communicate that they are societal terms. The phrase "real life" (D184) could possibly be marked to communicate dialogue or to place these terms in a societal context. The final excerpt (D277) relies heavily upon reader expertise in that "Insane Wayne" alludes to both a movie title and its main character.

In a similar manner, the following three examples contain quotation marks and capitalization that mark titles of shows and performances rather than ET titles:

> Today I took my son to "In From The Cold" (*sic*) at Knox United church. It's an organization to help the homeless. (J83)
>
> Like the "Truman Show." (J288)
>
> I was watching The Bugs Bunny (*sic*) show….She broke my favorite Barbie doll. (J131)

As noted by Hebel (1991), marking quotations that point or allude to other texts do not necessarily require that readers be familiar with the external or referent text. In these three previous excerpts, for instance, one does not have to be aware of the nature or content of the marked shows and performances since, at an intratextual level, readers need only comprehend that a show or performance is being alluded to.

One does have to be careful, however, in attaching meaning to all marked quotations since the prose-forms analyzed in this study have been generated in a high-stakes assessment context. The combination of first-draft writing, students' stress, and a time-pressured environment may cause examinees to simply forget to mark certain intertextual connections. To explain, the first three of the following six quotations contain ET titles that are devoid of quotation marks and italics, yet, are marked by capitalization:

> The story was called Away (*sic*)[40]. In the story, a young woman is learning to read and write. (J177)

> I turned on the news and to my surprise they showed a picture of the Blue Marble, taken during the last Apollo mission to land a person on the moon. The Blue Marble (*sic*) gave the world one of the first news of earth and it included the south polar cap. (D20)

> My cousin told me to look at an exert (*sic*) from a story called Away (*sic*)…Remembering that Away story is just so refreshing. (D283)

The accompanying presence of re-tell suggests the strategy of incorporating marked quotation; however, in both first draft writing and in a stressful and often rushed high-stakes assessment context, examinees may overlook mechanical details such as quotation marks, especially if they have already marked the quotation by capitalization. Further research into examinees' cognitive choices or writing processes during examination writing may enlighten the reasons supporting the presence of ET titles that are both marked by capitalization and absent of quotation marks.

---

[40] I have marked these ET titles as errors since, outside of an assessment context (and, perhaps, inside an examination context), they are considered to be such. In future examples of examinee-generated quotations that contain unmarked ET titles, I will not indicate the absence of marked features as an error.

The next three quotations also demonstrate the multiple uses of capitalization as an intertextual strategy to send a rhetorical signal to the evaluative audience of teacher-markers:

> Being able to see the sight of the Blue Marble is the first step of many to understanding the Earth that we live in. (J63)
>
> It was a Statue revealing Hipparchus observations of first to study and map the constellations of the night sky….It was the Earth sent back from the Apollo 17 crew on there (*sic*) journey to the moon….This image revealed to me…. (J276)
>
> I am no longer on the Planet Earth. Today was the day we took off from the NASA Space Station in Houston. (J288)

The first quotation may represent the unintentional absence of quotation marks; however, the latter two excerpts appear to be deliberate intertextual-rhetorical strategies. The first excerpt is a classic example of a snippet extracted from an ET title that has multi-layered functions: metaphorical, intertextual and rhetorical. The use of upper case in "Statue" obviously rhetorically marks the *Detail of the Farnese Atlas* photo. The appearance of upper case in *Planet Earth* is a less obvious and perhaps debatable intertextual feature since it could be argued that the term is conceptualized as a proper noun or the name of a place.

Unmarked Intertextuality

The metaphorical use of unmarked ET titles is another, albeit limited, intertextual feature within multiple-entry diary-journal prose-forms. From twenty-six multiple-entry responses, only four multiple-entry journal prose-forms contain unmarked and original pre-text of ET titles. The first three quotations in the following examples rely on the metaphorical use of "blue marble" as intertextual strategies to rhetorically signal teacher-markers:

> The beauty and the majesty of *a blue marble*[41] floating ominously in a sea of blackness (*sic*). I quickly grab the nearest camera to snap a picture, forever capturing this eerie sight. (J63)
>
> As I stare into *the large blue marble*…to think that seeing the image of the world can change my whole perspective towards life back on track. (J166)
>
> I could only stand in awe of *this blue marble* that we call home. (J261)
>
> I was her *atlas* and she was my world. (J219)
>
> Yet like the astronauts in space, we are drawn toward *the dot of beauty* in a sea of darkness. (J276)

The fourth quotation contains one lexical term from ET title the *Detail of the Farnese Atlas*. The final quotation in the previous examples varies in that the ET title, *The Blue Marble*, appears as the paraphrase "the dot of beauty" is which is intertextually grounded by its association with the preceding phrase, "like the astronauts in space" which points rhetorically to its corresponding ET.

As in other creative student-generated responses, the strategies of embedding ET-as-whole-objects or unmarked references toward the textual forms of ETs within the contexts of responses appear in multiple-entry diaries and journal prose-forms. The following seven examples display how this strategy functions rhetorically at both intertextual and intratextual levels:

---

[41] Italics have been added to all five quotations to highlight the metaphorical presence of snippets of ET pre-text and one metaphorical paraphrase.

> Do you know what I missed? Man's first walk on the moon. While the astronauts were achieving great accomplishments, I was scrubbing crap off the kitchen floor. Well, I guess I didn't miss much. I mean, why would I want to see *a picture of the earth*?[42] (D10)

> It kind reminds me of *that famous photo of Earth* taken from space. (D58)

> Today I saw *the most amazing picture*. It was *taken by the Apollo space craft*, and depicted the planet earth….*This picture made me think*…I have learned from both the *picture of the earth* and the *picture of atlas* that there is more to life than just me. (J86)

> My husband took *a wonderful photo of the earth from the spacecraft* on our way to the moon. (J247)

> She showed me *a photograph of the planet Earth, taken by the Apollo 17 crew*, and told me to look at the big picture. (J269)

> Watch the *news…It was the Earth sent back from the Apollo 17 crew* on there journey to the moon. This sphere just floating in a never-ending canvas of darkness revealed to me a great contrast. *This image* revealed to me that the Earth is such a bright place and if we want, we can take hold of its radiance. (J276)

> *I took a picture* to bring home and remind myself. Apparently, one of my more senior officers told me later, that it *the only picture that shows the southern ice cap*. (J288)

With the exception of the last excerpt, the six former quotations are intertextually marked and contextualized by the information surrounding the term *picture(s)*. In other words, although the pictures within examinee-generated responses are not explicitly linked to their corresponding ET title, the ET-as-whole-object references are intertextually marked and contextualized by elements such as point-of-view and setting within the corresponding ET [i.e. who has taken the photo (astronauts), the setting as the Apollo space craft or the location from where the pictures were taken].

---

[42] Italics added to all quotations for emphasis.

Of interest is that the following excerpts exemplify the ways in which ET-as-whole-objects and objects-within-ET are re-contextualized—a strategy also exhibited in story prose-forms:

> It was a statue of an old man from Greek mythology and he was holding up the Earth on his back…the name of the statue man is Atlas….I think the name of the statue man is Atlas. (D58)
>
> Reading a novel I believe about the Apollo 17 landing. (D123)
>
> It is a bibliography of Hipparchus who was said to be the world's first great astronomer. Man what an eye opening experience that would be to realize that the world of astrology as you know it has changed completely. (D123)

In the first quotation, the two-dimensional statue within the *Detail of the Farnese Atlas* photo is depicted in D58 as a three-dimensional statue. In the second quotation, an object within the written excerpt accompanying the ET photo named *The Blue Marble* is re-contextualized as an object within a novel being read by the ET character Brian from *Away*. The re-contextualization of intertextual connections in the first two quotations does appear to be a conscious rhetorical strategy. In contrast, the transformations of an "atlas" to a bibliography and astronomy to "astrology" are debatable conscious rhetorical actions; however, what is relevant is that intertextual-rhetorical intersections manifest as re-contextualized ET-as-whole-objects and objects-within-ETs. Although the D123 quotation exhibits the type of intertextual blending common to student-generated story prose-forms, this form of intertextuality is very limited in diary-journal prose-forms.

Specific to the rhetorical functions of intertextual connections, multiple-entry prose-forms often contain strong inverse parallels that challenge ET discourses. I suggest that the strength of the inversions is enhanced due to the informal language or conversational register of diary and journal prose-forms in general. The following two examples are but a few that demonstrate the range of inverse parallels related to the ET *Away*:

> Now I will not see the world through the eyes of an uneducated woman who never had a chance to leave her home but through the eyes of the world[43]….I will no longer stay at home and do nothing with my life….I like the new me. (D123)
>
> Children…in rags for clothing, deprived of food…It made me realize how much poverty exists in the world. Children, as young as seven, were working for way less than minimum wage in Canada…people were slaving…It was a horrible sight to see, and was hard to grasp the idea that this is still happening all over the world. (D132)

The phrase "I like the new me" suggests that perhaps Mary not only disliked her life-style, but her own being which demonstrates the ways in which diary-journalists weave powerful and alternate rhetorical positions into their multiple-entry prose-forms. Likewise, the examinee-writer in the final quotation not only aligns with the ET poem's narrator's experience of awakening during his journey to the sea, but he or she also creates an inverse parallel to the discourse within Mary's geography book while introducing a current societal issue. As in short-story responses, this type of multi-layering is evident throughout journal-diary responses with multiple-entries.

As discussed in previous chapters, unmarked quotations constitute transported lexicon, phrases and sentences from original visual and written examination texts. Echoes tend to be paraphrases or possibly, at thematic levels, events and processes that echo or remind readers of ETs. Echoes are subtle in that they are often unmarked as well as not linked to major themes or major aspects of ETs; thus, echoes have low intertextual intensity as compared with parallels or inverse parallels that do intertextually connect to major themes and major aspects of ETs. Echoes also tend to be single lexicon or paraphrases which also contribute to their limited or lack of rhetorical transparency. In short, the rhetorical functions of echoes generated in an examination context can be easily overlooked.

---

[43] Underlining added for emphasis.

Unmarked quotations and unmarked echoes appear in multiple-entry diaries and journals; however, this form of intertextuality is less frequent in diary-journal responses than in other creative prose-forms. As anticipated, unmarked quotations in the form of paraphrases strongly correlate with the written examination prompt in a manner that is usually aligned, although inverse exceptions do exist. Similarly in multiple-entry prose-forms, unmarked echoes embody intertextual connections that are multi-layered and multi-directional. In other words, they simultaneously and rhetorically function and intertextually connect at various levels of text within various ETs. To avoid redundancy, only a few representative examples of the nature of unmarked echoes in multiple-entry prose-forms have been presented and are as follows:

> I read about *Poland*[44]. After reading this, I have been completely dumbfounded…*cities*, people, rich culture, *rivers*…. (D82)
>
> Ever since *Liam* moved out… my *travels* to *Greece and Rome*…*shard of china Brian* gave me. (D123)
>
> It would be a *dream* if I could *travel* the entire *world*…I want to experience things. (D335)
>
> Real *eye opener*….really opened up my *eyes*. (D132)
>
> Man what an *eye opening experience*. (D123)

The rhetorical transparency and intertextual intensity of these unmarked quotations decrease from the top to the bottom of the previous list. Moreover, these excerpts display the way in which intertextual intensity diminishes as an intertextual connection shifts from the status of a parallel or its inversion to an aligned or inverse echo. Other mitigating factors are few or the absence of other intertextual connections.

---

[44] Italics have been added to emphasis original pre-text. Underlining marks parallel paraphrases and echoes.

The following excerpts display factors that intensify or, conversely, mitigate the intertextual intensity of unmarked quotations:

> The ocean is the purest and deepest of blue. I get lost in the blue. They remind me of my son's deep blue *eyes*…how I miss those *eyes*…with *the view and my eyes open*…I could go to Europe, South America, or even *Africa*. (J277)
>
> We had to write about *earth*…what it looks like, the shape of it…it is round…you can fall off…couldn't be round…wouldn't you fall off…go outside of the box and broaden my ideas…how the earth came to be…heard of other countries and learned about them. (D200)
>
> I more fully understand the great minds that have come before me. (J261)
>
> I got my *math* unit test back. (J269)

In the first quotation, reference to the ocean is likely a paraphrase that echoes the sea from the ET poem since the terms "eyes", "view" and "my eyes open" point in that direction. Regarding intertextual intensity, it appears the length of the pre-text segment affects the strength and, thus, the transparency of echoes. The phrase, "the view and my eyes open" has a stronger intertextual charge than the single ET terms which are further diminished by their re-contextualization. The frequency of the predominantly single intertextual lexicon, as exhibited in repetitive intertextuality related to the written examination prompt in letter prose-forms, also augments the intensity of these faint intertextual connections. In total, the frequency of these unmarked echoes synergistically strengthens their intertextual intensity.

The last three excerpts are ideal examples of the diminishing degrees of intertextual intensity and subtlety of echoes. The "math" unmarked quotation in the final excerpt and the echoes in J261 and D200 of the events within and events possibly related to the *Detail of the Farnese Atlas* photo have diminishing degrees of intertextual intensity, intratextual rhetorical value and overall, rhetorical transparency—features within assessment-generated writing that will be discussed in greater detail in the final chapter. In short, this form of intertextual subtlety is a fascinating feature in creative responses that are also rich with numerous other intertextual-rhetorical intersections; yet, it could potentially be a drawback in responses with no marked references, and few unmarked intertextual features in general. This study, therefore, is significant in uncovering the presence of this form of intertextual-rhetorical intertextual within writing generated and evaluated in a high-stakes assessment context.

In general, the rhetorical transparency of intertextual connections is of importance in writing generated in a high-stakes assessment context. As also previously discussed, the rhetorical value of echoes in a time-pressured high-stakes assessment context may remain unnoticed—an evaluative danger that increases with inversions or inverse echoes. Firstly, to remind readers of the often allusive and subtle nature of inversions, particularly inverse echoes in multiple-entry responses, I will draw on one multiple-entry diary response in which the writing-persona finds himself in an "endless sea where [he] struggle[s] to stay afloat. (D10)" Although the intertextual intensity of the unmarked quotation "endless sea" is likely recognizable, the echo that parallels the activity of the *carnivorous sea* in the ET poem may easily be overlooked. In addition, this echo could, arguably be interpreted as an inversion since it is the narrator that finds himself in the sea as compared to observing the sea. Moreover, this echo could have rhetorical value if interpreted as a statement that suggests that mankind takes part in the food chain represented in the sea of the poem. My point is that this depth of analysis is unlikely in a time-pressured environment. On the other hand, do creative prose-forms written during require this depth of analysis, particularly if responses display a range of marked and unmarked intertextual connections? These questions offer rich opportunities for future researchers interested in examinee-generated writing.

In another diary entry, the prisoner-persona imagines himself as "a bird" with "broken wings". Firstly, the point-of-view of a prisoner is not an intertextually-charged one which may actually diminish or obscure the significance of the unmarked quotation as a metaphor that also functions as an inverse parallels. In other words, in contrast to the gulls in the ET poem that are free and flying, the bird in the student-generated response is grounded and physically (and emotionally) hurt. Although text-linguistic identification of the intertextual connection reveals it as an inverse parallel that functions rhetorically to challenge one aspect of an ET, this intertextual-rhetorical intersection could be overlooked during a holistic reading since the point-of-view appears removed or distant from the main themes and content of the ETs. The snippet "bird" may be recognized as intertextually connected to the *gulls* that are flying in the ET poem; however, once the noun as a synonym has been metaphorically transformed and inverted to an image of a bird with broken wings as compared to the ET phrase "gulls cutting the air", the intertextual charge, paradoxically may be lowered.

The Rhetorical-Shaping Nature of Multiple-Entry Prose-Forms

Intertextually-Charged Dates

The textual and temporal patterns of multiple-entry prose-forms offer solutions that offset the subtleness of both echoes and unmarked original pre-text. Because of the temporality inherent in the textual structure of multiple entry prose-forms, the intensity of an echo in a preceding entry may be magnified by its repeated presence in a following or subsequent entry. Although letter prose-forms display evidence of intertextual repetition, this rhetorical strategy is condensed within several consecutive sentences. In contrast, multiple-entry diary-journal prose-forms show evidence of intertextual repetition within their consecutive entries—an example of one of the ways prose-form shapes the nature of rhetoric.

In multiple-entry diary-journals, rhetoric is made possible because of the textual patterning inherent in the structure of the prose-form. In other words, multiple-entry diary-journals prose-forms have a communicative function in that they communicate the passing of time; that is, their textual patterns assume chronological ordering. This chronological ordering assumes temporality; therefore, the temporality embodied in the textual pattern inherent in multiple-entry prose-forms communicates the passing of time. The temporal process inherent in the textual pattern of a multiple-entry diary-journal also shapes the nature of rhetoric in this prose-form type. As observed in the following multiple-entry examples, this temporal structure creates rhetorical space in which ideas, claims, observations, etc. can transform or develop.

Example 1:

> Stupid foreign countries! (entry #1)
>
> This vacation is going amazing…hardly any time to write (last entry). (D58)

Example 2:

> I don't want to move. I am scared. (entry #1)
>
> Well, things are going great. I have made new friends….The way people act and think is totally different (final entry). (J177)

Example 3:

> My father would always tell me that dreams are for the weak and we become what society has chosen for us. I always loathed his malicious character. (entry #1)
>
> This hatred I possess could be even stronger than the one I possess towards my father. (entry #6)
>
> The little boy inside of me can now live knowing that dreams can become reality (last entry). (J166)

As observable in these excerpts, the temporality of textual patterns in multiple-entry diary-journals creates experiential and rhetorical space for writers to express and, perhaps, revisit their shifting perspectives, cognitive changes, emotional processes, etc. As readers of fictive diary-journals, we are able to observe the experiential processes of diary-journal composers. For instance, the writing persona of D58 relies upon the chronological and temporal order of diary entries to show his or her perceptual shift regarding a vacation. The writing persona of J177 also employs this temporal rhetorical strategy. The previous third example displays complex rhetorical layering regarding familial history, emotions, cause and effect relations, life challenges overcome, and so forth. The writing persona in J 166 is able to multi-layer meaning because of the temporal structure that allows for the passing of time. The latter J166 example is also fascinating in that the audience is able to imagine the space or time between entries; that is, readers are able to imagine absent information such as the writer's internal struggles, situations that had to be overcome, and so forth. These examples illustrate the way in which prose-form shapes rhetoric.

Academic research of temporality—an underlying construct—focuses on the analysis of the written content of diary-journals, omissions of historical events or absent information, and the information constructed in the unwritten temporal space between chronological entries (Bunkers & Huff, 1996; Kagle & Gramegna, 1996; Nolte Temple, 1996). This study does not focus on these areas; however, it does focus on the rhetorical shaping features of diary-journal prose-forms, specifically on the temporal structure inherent in diary-journals.

As previously argued, the temporal structure of diary-journals is assumed to be chronological; thus, the prose-form communicates temporality or the passing of time. This textual communicative function is reflected by dated entries in the majority of examinee-generated multiple-entry diaries-journals; that is, each individual entry is somehow dated. Conversely, most single-entry diary-journal prose-forms are not dated. More precisely, thirteen from twenty-eight single-entry diaries and twelve of single-entry thirty-seven journals have no dates. Although a few single-entry diary-journals are dated in a fashion similar to letter prose-forms, the inclusion of one date (i.e. July 13, Day one and so forth) in a single-entry diary-journal does not simulate the temporal process communicated by the textual patterns of multiple-entry prose-forms. This prose-form related difference is profound in that it highlights both the communicative and rhetorical functions of prose-forms.

Also, in spite of many single-entry diary-journals being named or titled, one cannot convincingly argue that single-entry journals are assumed to have preceding and subsequent temporal counterparts—particularly in the absence of temporal information. In contrast, the presence of one date in a prose-form named a diary or journal also does not presume earlier, subsequent or regular entries, unless the date suggests, as letter prose-forms, that another entry or response will eventually be written. This latter argument is weak since the primary audience of letters and journals tends to be the self or a projection of the self (e.g. Dear Diary) as compared to written correspondence between two separate individuals. The extension of self as "Dear Diary" is observable in diary-journals in general.

Conversely, multiple-entry diaries and journals predominantly contain precise dates or chronologically ordered time (i.e. day one, day two, etc.). The upcoming tables display this feature and introduce other intertextual and rhetorical sites within multiple-entry writing. Also included are standard textual features pertaining to the primary audience (sender and receiver) in diary-journal prose-forms, as well as non-standard or confounding textual features that will be discussed in the next section. The information included in the following chart, not only makes transparent the data supporting study findings, but it shows that intertextual linguistic features may be rhetorically interconnected and may synergistically strengthen rhetorical transparency and positioning.

Table 11

Diaries: Multiple Entries (12 in total)

Response	# of Entries	Dates	Opening Salutation	Signed	Persona	Title
D10	3	Aug. 3, 24 Sept. 26	none		inmate, name	yes
D58	6	June 10, 28, 29, July 7, 14, 20, 2000	Dear Diary	yes	Self	
D82	5	January 16, 17, 19, 20, February 22, 1962	none		Mary (ET character)	yes
D123	3	Day one, two, three	Dear diary		Mary (ET character)	
D129	3	September 15, 1994, August 25, 30, 2007	Dear Diary	yes	Alice Munroe & ages	

D132	3	Dec 3/05, Jan 12/06	Dear Diary		Self	
D153	5	Sept.12, Oct. 26, Nov. 16, Dec. 12, 1964 Jan. 6, 1965	none		self	yes
D184	8	June 18/95, Apr. 24/97, Sept. 12/00, May 1, 2, Sept. 13, 04, July 24/06	Dear Diary		self	yes
D200	4	Nov. 6/72, Nov. 12/72, Nov. 26/72, Dec. 7/72	Dear Diary		Self as a student who writing a research paper and who is influenced by the Apollo 17 photo	
D233	2	No dates	Dear Diary	yes	Wounded soldier & name	
D335	3	No dates	Dear Diary		Mary	
D360	4	December 1, 3, 6, 7, 1972	Dear Diary		astronaut	

Table 12

Journals: Multiple Entries (14 in total)

Response	# of Entries	Dates	Opening Salutation	Signed	Persona
J28	3	Day 1, 2, 3	none		self
J61	5	March 3, 4, 6, 7, 10, 2006	none		Twenty-one year-old mother
J63	3	Dec 6, 7, 8, 1972	none		Apollo 17 astronaut
J86	2	January 10, 23, 2006	none		self
J98	4	July 18, 21, 25, August 6, 2002	none	In text, "My name is Mary"	Mary
J131	2	Feb. 19, 1997, July 4, 2005	none	yes	self
J166	7	Sept. 23, 26, Nov. 29, 1970, April 16, Dec.7,	none		Apollo 17 astronaut

		1971, March 9, Dec.7, 1972			
J177	3	July 20, Aug. 30, Oct. 6 2003	Name of male		self
J219	4	Jan. 8 9, 11, 17, 2006	none		self
J247	7	Oct. 3, 19, 22, 23, 25, Dec. 5, 27, 1972	Dear Diary		Wife of Apollo 17 astronaut
J251	4	Nov.13 Dec. 27, 2005, Jan. 6, 15, 2006			self
J261	4	Oct. 3, Nov. 20, Dec. 7, 1972, Nov. 18, 1973			Apollo 17 Astronaut
J269	2	March 12, 21, 2006	Dear Journal		self
J276	4	Dec.4, 5, 6, 7, 1972	Dear journal		self
J277	2	Nov. 30, Dec. 7, 1972	Dear Journal		Apollo 17 astronaut
J288	3	Sept. 3, Dec. 7, 1972, April 26, 1973			Apollo 17 astronaut
J309	4	No dates	Dear Journal [4 entries]	Famous astronaut [4 entries]	Astronaut from another planet

Based on the information in these charts, a transparent intertextual strategy utilized by examinees is the employment of the exact date (December 7, 1972) or dates preceding or following it. Two diary responses (D200, D360) and six journal responses (J63, J166, J247, J276, J277, J288) contain dates intertextually linked to *The Blue Marble* photo. The inclusion of dates that are intertextually meaningful, however, is less critical in multiple-entry diary-journals since their textual patterns communicate temporality. For instance, the intertextual and rhetorical power of a parallel ET date in an examinee's response may be offset or, perhaps, remain unnoticed due to a highly-charged intertextual connection represented by an astronaut persona (who, by nature of the prose-form, is writing chronologically-ordered, yet, undated entries). In total, three multiple-entry responses (D233, D335 and J309) are devoid of dates. These three responses are written from the perspective of imaginary personas: Mary from *Away* (D335), an astronaut (J309), and a soldier at war (D233). Due to the presence of highly intertextually-charged personas in the first two examples (D335, D309), the exclusion of intertextually-charged dates does not diminish or strengthen rhetorical positioning. For instance, J309 is devoid of dates; yet, the depiction of an astronaut visiting earth from another planet is both a parallel of characters (Apollo 17 crew members) noted in an ET photo, an echo (outer-space travel or searching the universe for other planets and life forms) and an inverse parallel of an astronaut discovering earth (as compared to humans discovering other life forms through space exploration). Therefore, the omission of intertextually-charged dates in tandem with the inclusion of a parallel persona (an astronaut) does not diminish rhetoric at intertextual or intratextual levels, especially since care has been taken to embed additional intertextual-rhetorical connections in the body of the response. Unlike this response, rhetorical positioning in relation to ETs must be established within the content of the body of the soldier-at-war response since it is not apparent at the whole-text level.

At first glance, there appears to be no significant intertextual-rhetorical activity in the fourteen responses that cluster dates within a year unrelated to ETs (i.e. 1962, 1965, 1967, 2000, 2002, and 2003)—a direct contrast to dates associated with the ETs. However, more detailed text-linguistic analysis uncovers that, although the dates have no intertextual activity, they do have a rhetorical function that is furthered by the nature of the temporal structure inherent in multiple-entry prose-forms. The temporal structure rhetorically enables the writing personas in these fourteen responses to rhetorically align with the written examination prompt. As an aside, many diary-journal researchers (Baer, 1996; Bloom, 1996; Thomas, 1996; Bunker and Huff, 1996) suggest that the omission of personal and historical information within diary-journals warrants investigation. Similarly, absent information that temporally exists in the blank space between entries, in general, actively co-constructs rhetorical positioning within examination-based multi-entry diary and journal prose-forms. This concept in relation to the rhetorical power of transformation in consecutive written entries will be discussed later in this chapter.

Another example of the rhetorical manipulation of temporality is the presence of calendar days in the response but the absence of a year. This type of temporal strategy is also apparent in the D10 response. The writing persona is an inmate who has received a lengthy prison sentence. By leaving out the year of the date, the redundancy of prison routine is reinforced—perhaps an echo of the ET character of Mary's routine. The absence of the year and the emphasis of the passing (and irrelevance) of time in a prison context rhetorically sets the stage for the intertextually-connected event in the final and third entry where the inmate is unable to participate in the joy and recognition of *The Blue Marble* photo and "[m]an's first walk on the moon" (D10).

Other multiple-entry responses (J28, D123) chronologically segment time (i.e. Day 1, Day 2 and so forth) which classifies them as travel diary-journals that describe the events and reflections of the writing personas' journeys to foreign locations. The use of chronologically-ordered days in these two responses, as compared with precise calendar dates, emphasizes the response type (travel diary-journal)—an emphasis that in turn highlights the intertextual significance of the writing personas' journeys which, this these two responses, rhetorically parallels both the ET narrator's first journey to the sea and Mary's imagined journeys to foreign lands. The remaining multiple-entry responses with both calendar dates and personas, that are not intertextually-charged, parallel a combination of Mary's and the poem's narrator's journeys (D58, D82, D132). Five other multiple-entry and non-ET-persona responses (D153, J177, J219, J251 and J269) contain few if any intertextual references within their textual bodies; yet, at thematic levels, these responses also align with the written examination prompt through the manipulation of time intervals between diary-journal entries and the content (events and reflection) of written entries.

Intertextually-charged dates, however, do not exist in isolation since they most often foreshadow the presence of intertextually-charged personas. The majority of these responses are written from the perspective of an astronaut. Notable exceptions are J247 which is written from the point-of-view of an astronaut's wife, D200 in which the writing persona is a student who is both writing a research essay and who is influenced by seeing *The Blue Marble* photo on television, and J309 in which the writing persona is not an Apollo 17 crew member but, an astronaut from another planet. The combination of linguistic features related to dates, personas and characters in ETs synergistically magnify their intertextual importance. Simultaneously at intratextual levels, these synergistic linguistic features rhetorically construct the setting and personas within examinee-generated diary-journal responses (D360, J63, J166, J247, J261, J277).

Generally, multiple-entry diaries and journals in the study sample display intertextual connections that vary in their rhetorical functions at intratextual and intertextual levels. As discussed, unmarked quotations in the form of ET-related dates tend to rhetorically function at intertextual levels of responses while unmarked ET-related personas serve dual rhetorical functions at both intertextual and intratextual levels. Additionally, in responses with ET-related personas, the exclusion of ET-related dates appears to have little rhetorical effect. This finding suggests that examinee-generated personas that are related to ETs, in isolation, have greater intertextual and rhetorical strength than ET-related dates.

Intertextually-Charged Personas

As briefly discussed, point-of-view is another intertextual location from where rhetorical positioning is constructed; however, this prime intertextual location is difficult to discuss in isolation since it is inextricably tied to the temporal structure inherent in fictive and multiple-entry diary-journal prose-forms. To re-cap, diary-journal prose-forms assume that the primary audience is the self; that is, the recipient of the writing (i.e. Dear Diary) is the self. In other words, diary-journal prose-forms communicate self-as-audience which, in turn, not only invites a temporal dialogue with the self, but also, opens rhetorical space in which diarists or journalists can express themselves while observing or considering their possible internal and external transformations. The ability to re-visit or observe one's lived experience and transformational processes are facilitated by the textual patterns of diary-journals. In short, the temporal nature of this unique prose-form invites diary-journalists to both write about their lived experience and to consider their internal changes (transformations), and themselves at societal, global and universal levels. Such is the case with this type of fictive examinee-generated prose-form. Moreover, examinee-generated diary-journal prose-forms provide a unique opportunity to observe the ways in which intertextual-rhetorical intersections, as lived experiences, shift and change over time; that is, how the temporal quality of diary-journals allow rhetorical meandering toward a final (or not) rhetorical position.

Acknowledging the communicative nature of diary-journal prose-forms (non-fictive and fictive multiple-entry examinee-generated responses), this section contains a discussion of ET-related personas in combination with the use of point-of-view as communicative and rhetorical strategies in multiple-entry diary-journals. Firstly, a significant number of multi-entry responses exhibit the presence of point-of-view as an intertextual premise from which constructs rhetorical positions are constructed.

Eleven from twenty-six multiple-entry responses contain intertextual-rhetorical intersections with personas in ETs. Within these eleven responses, four responses are diaries and seven responses are journals. Three diary responses (D82, D123 and D335) and one journal response (J98) are written from the perspective of Mary. Based on response D335 in which it is unclear if Mary is actually the writing persona, it appears that both the consistency and the chronological order of intertextual connections marking point-of-view are communicatively and rhetorically significant. For example, the first undated entry in D335 is written from the point-of-view of a student while the second entry hints that the writing persona is the ET character, Mary as demonstrated by the following excerpt:

> It would be a dream if I could travel the entire world…Italy or Greece… Taking a boat and traveling the sea to my own island I found on the map, Rathlin. (D335)

Although the phrase "my own island…Rathlin" in the second entry of this diary response clearly implicates Mary as the writing persona, the portrayal of the writing persona of a student in the first entry is confusing. In addition, the self-interrogative nature of the third entry within this multiple-entry response further complicates the communicative necessity to ensure the consistency of point-of-view in entries. Further discussion as to the importance of writing-persona consistency in multiple-entry responses appears in the concluding chapter.

If Mary is assumed to be the writing persona in D335, then the extension of this persona's thinking constitutes an inverse parallel. In other words, the inversion of the ET character's naïve thinking formulates an alternate rhetorical position in the examinee-generated response. In the third and final self-reflective entry of the D335 response, Mary suggests that "certain facts I have learned seem blurry to me." Mary, as writing persona, then continues to critically interrogate the role of suffering in the world, the relationship between the lack of education and poverty, and her contributive role in these societal issues. The character of Mary in Away is awe-struck and does not display critical thinking skills related to the content of the geography book she is reading.

Alternate discourses are also interwoven in the remaining three multi-entry responses written from the point-of-view of Mary. Firstly, all three responses (D82, D123 and J98) rely upon extensive re-tell in the forms of both paraphrasing and unmarked phrases and lexicon to signal aligned ET rhetorical positions with the ET character of Mary's events and processes; however, these three responses simultaneously challenge the rhetoric within the ET *Away* through relational inverse parallels. In other words, although a positive relationship with Mary's former partner Brian is maintained, the role of the ET character Brian differs. The persona of Mary in D82 tells us "he is long gone" while Mary in D123 suggests that she will continue to visit Brian who now lives in Italy. The Mary in J98 who has decided to take Liam and leave the comfort of her cabin explaining:

> My imagination is not enough for me now I need to experience this wonderful world…I have not spoken to Brian in a while, but he has taught me everything I need to know. (J98)

The temporal ordering in this last response is an effective literary device for communicating the increasing annoyance and distancing that results from Brian's increasingly "busy schedule" (J98).

Intertextual-rhetorical intersections also manifest in astronaut personas. A total of eight multiple-entry responses are related to the Apollo crew members noted in the written excerpt accompanying *The Blue Marble* photo; that is, seven multiple-entry responses are written from the point-of-view of an astronaut while one response is written from the point-of-view of an astronaut's wife. Of these eight responses, only one is a diary prose-form and seven are journal prose-forms. The bulk of responses incorporating intertextually-significant point-of-views as rhetorical strategies are journals which validates the need for future, extensive and focused research of the communicative functions of point-of-view as they relate to creative prose-forms in general.

Firstly, two examination responses completely align with both *The Blue Marble* photo, and the written examination prompt in that the plot within the responses simulate the events in the ET photo, and astronauts' inner processes. The following two quotations from the two aligned responses illustrate this parallel rhetorical positioning:

> It's been almost a year since my trip to the moon. My life has changed so much…My interpretation has been altered…I appreciate every day how my different perspective has changed how I see the world for the better. (J261)

> There are so many things here I can't believe…I have to get all my facts that I have seen and learn and bring them back to [Saturn]. I think I have a lot to share. (J309)

Although most multiple-entry responses align with the examination prompt and few responses directly challenge the written examination prompt, the temporality of consecutive entries provides space for examinees, as discussed earlier, to both exemplify perceptual change, and challenge various discourses toward discourses within ETs and in society in general. Particularly, responses written from an astronaut's point-of-view exemplify these prose-form-specific qualities in that they provide rich data as to the types of rhetorical challenges interwoven, to varying degrees, throughout all multiple-entry responses.

Alternate rhetorical positions often manifest in unexpected spaces within student-generated responses told from the point-of-view of an astronaut. For example, despite six astronaut point-of-view responses aligning with the examination prompt, rhetorical positions within the responses are complicated in that the perceptual change itself or the beliefs prior to the perceptual shift may not be as readers in the secondary audience anticipate. In the first of the following examples, the astronaut persona has successfully returned from his or her Apollo space mission and one year later, states the following:

> Now that I have seen space I can't help but think that the whole Planet is an expirement (*sic*), like an ant farm. I was stupid before when I thought that mission was the biggest thing happening, it might have been the biggest thing on Earth, but we are only one little colony in a massive sea of black. (J288)

The astronaut in this response experiences another unanticipated perceptual shift one year after returning from the Apollo 17 mission.

As earlier stated, the temporal quality of multiple-entry diaries and journals provides latitude and physical space for writers to reflect upon the various aspects of discourses with ETs. An example is in the first entry of J277 where, likewise, the astronaut persona states how "incomplete and unworthy" he or she feels and adds, "I failed at succeeding on earth so maybe I'll have better luck in space." Firstly, the motivation to be an astronaut is surprising. Secondly, and as anticipated, the final entry of this response contains evidence that the astronaut's negative emotions have been resolved; however, the astronaut then claims to have been looking in the wrong place for "salvation" and that paradise is actually on the earth and not in the universe. This latter observation, an effective literary device, is not exactly a counter-stance but an alternate stance toward the relevant ETs.

The following examples similarly demonstrate how alternate rhetorical stances and discourses are introduced in initial entries and, thus, woven into the temporal fabric of multiple-entry responses that eventually will align with various aspects of ETs:

> This childhood dream I had with me for twenty-two years was a waste of my time. I am now forced to board the shuttle because of the ludicrous contract I had signed....the launch...this hatred I have could be even stronger then the one I possess toward my father. To make December 7th even worse... (J166)

> The training...will provide me with an escape from this world....I wish there was one place on earth, on in which I could go to get away from everything and everyone...I would not have to worry about the troubles of life, or people intervening in my life. (D360)

Both quotations reflect the complexity of human nature, and in doing so, create rhetorical space in which to introduce alternate discourses that challenge ETs.

As also illustrated in the following quotation, the non-related-ET-persona in D10 forcefully challenges the written examination prompt. Although in the internal rhetoric of the response, the examinee-writer recognizes the importance of the *Blue Marble* photo on the world, he or she refused to participate in this global perceptual change—a rhetorical position constructed by contrasting the world event with his or her situation:

> Do you know what I just missed? Man's first walk on the moon…I missed out on one of the most important moments in my pathetic life. I guess I didn't really miss much. I mean, why would I want to see a picture of the earth? The world turned it's (*sic*) back on me…best to turn my back on it….what a load of shit…My life is dark and depressing. My life is empty…. (D10)

The perceptual change addressed focuses on life before imprisonment and life after incarceration. This response contains many inverse parallels toward numerous ETs—the most notable is captured in the following quotation:

> [Prison] took everything away from me and gave me only one thing in return, a routine life. There is no meaning or excitement, just the same old thing day in and day out. (D10)

Another non-ET-related persona also challenges the written examination text by refusing perceptual change, as is illustrated in the following quotation:

> I feel as if I have awaken from my beautiful dream to this horrible nightmare of reality…Now I have nothing. This will be my last entry, and my last words written on this unjust planet. Is their mercy for the one's (*sic*) in love? (J219)

The implication within this response is that suicide is an alternative to accepting change. In addition, the intertextual reference toward dreams is an inverse echo of Mary who is pleasantly awakened from a dream by her infant son and who dreams of visiting other countries.

In addition to the eleven, non-ET-related, point-of-view responses already described and as in the previous D10 example, the manipulation of temporality within multiple-entry responses can also rhetorically position examinees in opposition to the written examination prompt. Two responses that emulate this rhetorical dimension of temporality are J28 and J61 in which the passing of time, represented by concurrent daily and weekly entries highlights and echoes the various aspects of *routine*. As Mary's daily routine of caring for Liam, the new-mother point-of-view in J61 demonstrates that although carrying for one's infant is rewarding, its daily routine can be annoying and tiresome. Similarly, the depressed writing-persona in J28 is able to capture the sensory experience of depression through both the redundancy of content and the content and chronological order of entries. In other words, although time passes, nothing changes—an obvious counter-stance toward the written examination prompt.

> I have my own problems…this selfish and hasty world does not hold advantages for boys like me…not well liked…so minute in the world….I need to get away; to escape….my hopes, my dreams, and my every growing aspirations are seemingly irrelevant…the glow of life is extinguished…if I were to perceive the world; to observe that magnitude of it on a grand scale, I would feel so small and worthless. (J28)

Near the end of this latter response, as in J61, the non-ET-related persona aligns with the written examination prompt. The J28 persona's perception of the world now includes some hope; however, via the dual voicing technique evident in the following excerpt, he is still conscious that his place in the world is negligible:

> There is a purpose for me…sure it is small and my accomplishments may be downsized by the broad enormity of society, though in a diminutive way, I am part of this world. My achievements to humanity will be futile, though to me, they will be mountainous. (J28)

Multiple-entries that are chronological and temporal allow journal and diary examinee-composers to entertain a wide variety of alternate discourses at various temporal stages within their responses before, perhaps, committing to overall rhetorical position. The ability of the diarist or journalist to express his or her persona's shifting and multi-dimensional emotions and thoughts reflect the complexity of human nature in general.

Intertextual Repetition in Multiple-Entry Diary-Journals

A temporal textual pattern, besides providing rhetorical space in which writers can explore alternate positions (e.g. toward aspects within ETs themes) also provides opportunities for writers to employ literary techniques to magnify a main point. The following example illustrates how the writing persona in D129 is able to travel back in time to re-consider what he or she has previously read. In addition, the textual pattern enables the writing personas to take a counter-stance toward a major theme within the ET excerpt, *Away*. The following example displays a repeated inverse parallel of the ET character's (Mary) naïve process of reading a geography book:

Entry 1:

> *Some of the places I seen* (*sic*) *in the books that mama has on space, geography and science*[45]…lots of trees, fruits and animals, *on the contrary* there are dirty places with skinny kids and people have no food.

Entry 2:

> I told them of *my dream* to become a part of [name of charity organization] to help the unfortunate people in *Africa* and poorer countries.

Entry 3:

> It's horrible over here; men, women, and children are starving to death on the streets. They have no clean water whatsoever and they rummage through a garbage pit to find food…*This is way worse than what the books I read* had depicted. It is preposterous the way these people are forced to live.
>
> (D129)

This previous example displays how intertextual repetition is an effective literary technique that rhetorically builds toward and intertextually draws attention to the examinee-diarist's main point.

Another salient feature of multiple-entry prose-forms is the presence of diverse and, often, conflicting rhetorical positioning within the same sentence or phrase, or consecutive sentences. The following examples illustrate these complex and inverse rhetorical dimensions:

---

[45] Italics have been added in all segments of this excerpt for emphasis.

> I am priviledged (*sic*) enough to join this group of men on a space expedition to see the moon....The crew members....I quickly grab the nearest camera a (*sic*) a picture, forever capturing this eerie sight. (J63)
>
> I haven't had time at all for some silly trip to the moon to cross my mind. I have been planning my mother's funeral. (J247)
>
> I still only have books and more books of what my destination is going to be like....I grab another book...I am going to make an attempt to read that geography book. (J251)
>
> This picture made me think about the vast winter desert that is Antarctica, the poverty stricken plains of Africa, and even the rich suburbs that make up Northern California. (J86)
>
> She wakes me up at one....she wakes me up at two am...she wakes me up at 3 am because she feels like it...will she ever stop crying?...I am a walking zombie....What was I thinking?....How happy I was not to hear that cute little scream that could cause an earthquake. (J61)
>
> Maybe some people are put on this earth to become scientist and others math scholars but I have faith in the fact that I was sent here to become a mother [final entry]. (J61)

The juxtapositions of concepts in these previous excerpts signal contrasting messages. The first example interjects the adjective *eerie* into a sentence that suggests an atmosphere of excitement. Similarly, contrasting a funeral with a trip to the moon (J247), and motherhood with a scholarly career (J61) condense various rhetorical intensions within single sentences. The juxtaposition of ideas within J247 and J61 adds a humorous and, perhaps, sarcastic layer to both J247 and J61 quotations. The idea of a trip to the moon as being "silly" could be perceived as an inversion since it downplays the significance of the Apollo 17 space mission. The J86 response contains contrasting images that are intensified by their collocating adjectives. The contrasting messages in this latter example is highly effective in constructing an implicit rhetorical position since "Africa" is a snippet from *Away* and "Antarctica" is likely a paraphrase of the "southern polar cap" which appears in a short written section that precedes the written examination prompt (January 2006 ELA 30-1 examination, p. 5).

Finally, the two latter examples from J61 rely upon inverse and parallel echoes of the ET character of Mary's routine and experience as a mother to construct rhetorical positions. The new-mother persona is also involved in the routine of child-care, but her perception of what in the *Away* excerpt is simply an infant's cry is cast as "cute little scream that could cause an earthquake" in J61. To re-illustrate a previous claim, the final two excerpts from J61 also demonstrate the rhetorical space inherent in the textual format of multiple-entry prose-forms; in this case, the examinee-writer is able to integrate humour into inverse parallels that will temporally be resolved and, thus, eventually re-align both with the ET character's process and perception of motherhood, and with the written examination prompt.

Humour and Alternate Discourses in Multiple-Entry Diary-Journals

In sum, intertextual repetition as a literary strategy, in combination with the temporal quality of multiple-entry prose-forms, enable examinees to address diverse and simultaneous communicative purposes. Firstly, intertextual repetition in a temporal textual pattern can send strong intertextual signals to teacher-markers. In addition, this literary technique which is supported by the temporal nature of the prose-form enhances the rhetorical transparency of parallels, echoes and their inversions. Examinees are able to not only address the written examination prompt but, also are able to re-create lived experience. In some cases, examinees are able to simulate the degree of circumstantial and personal transformations that parallel or counter ET-related character processes and events. Although, for the most part, examinee-generated multiple-entry diary-journals align with the written examination prompt, a few responses exhibit an overall resistance to perceptual transformation in general.

Examples that support these claims are D129 and D184 in which long intervals between entries exaggerate the nature and degree of perceptual changes with non-ET-related writing personas. Additional temporal strategies appear as register (i.e. child's spelling and writing) and the repetition of timeframes in the body of the text of chronological entries. The following example from one response (D184) represents both developmental writing and time-interval repetition while the final entry of the second excerpt (D131) reflects a humorous tone.

Excerpt 1:

> june 18 1995
> deer diare. today my mommy…
>
> april 24, 1997
> Dear Diary, I am not 10 years old…
>
> September 12, 2000
>
> Dear Diary,
> I guess I'm a teenager now.
> (J184)

The addition of a humorous tone is a feature predominantly associated with multiple-entry diary-journal responses. The following except is another example of how humour is woven into the fabric of diary-journals.

Excerpt 2:

> Dear Journal,
>
> How was life in my junk drawer? I have not been able to write to you for a couple of years, because I hid you in a drawer and forgot about you. I would never have found you if I was not…. (J131)

For example, as a reader, I perceive sarcasm in the previous excerpt in which the non-ET-persona's notes the insignificance of the journal in her life (J131).

The following example (J98) also has a humorous tone. Moreover, J98 illustrates how humour is woven with aligned and inverse parallels, and contrastive voicing in consecutive entries that temporally undermine ET discourses in the ET *Away*. The persona of Mary in the following excerpts expresses her growing dissatisfaction with her partner Brian and her life.

Entry 1:

> Liam is crying (*sic*) I must go.

Entry 2:

> Wow! I could not wait for Liam to fall asleep today for his nap….I have not been able to put this book down since I started it! Except for when Liam is fussing or there is work to be done around the house. My fun has ended though for today.

Entry 3: [Beginning of entry]

> I asked Brian over and over again about if it was true about the Maltese Islands or even Tasmania. He only laughed at me!

[End of entry]

> I rarely see Brian because of his busy work schedule I feel as though I do not need to see him as much as before. I never get lonely anymore, because Liam and this book….

Entry 4:

> I am going away….My imagination is not enough fro me now….I have not spoken to Brian in a while…but he has taught me everything I need to know.
>
> (J98)

This example also has a humorous tone and further shows how an appropriate prose-form choice (in this case, a multiple-entry journal) displays the dynamics or process by which relationships generally finish or end.

A thorough investigation of the role of humour in examinee-generated text is not possible in this study; however, despite this study's focus on the relationship among intertextual linguistic features, prose-form and rhetoric, examples of examinee-generated text that reflect humour is provided in Appendix E. This material has been included with the hope that it will inspire future research in the presence of humour, its rhetorical function and its relationship to prose-forms generated during assessment.

The two quotations (D10 and J219) given in previous sections introduce imprisonment and suicide themes that are unrelated to ET themes, yet, are relevant in today's society. Perhaps due to their textual and temporal qualities, multiple-entry responses in this study's representative sample contain numerous local, global and universal themes. Although this study focuses on intertextual-rhetorical intersections within examinee-generated creative responses, examinee-generated quotations appear in Appendix E. Their inclusion is to demonstrate the richness of creative-prose-form data and to encourage future research.

Chapter Summary

Due to the size of the sample and blurred generic boundaries, detailed text-analysis of the intertextual linguistic features and their rhetorical functions was undertaken solely within multiple-entry diary-journals. In general, the complexity of differentiating among diary and journals suggests that rich data is available for future generic research of single-entry diaries and journals.

Multiple-entry diary-journals display unique intertextual sites as well as common intertextual features associated with creative responses. Firstly, most intertextual linguistic features, as story and letter prose-forms, manifest as unmarked quotations. Secondly, as other creative prose-forms discussed in this dissertation, the transformation of unmarked quotations actively constructs various and diverse rhetorical positioning throughout examinee-generated diary-journals with consecutive written entries. The ability to construct various and diverse rhetorical positioning throughout responses is made possible through the nature of diary-journal prose-forms; that is, rhetorical meandering occurs within consecutive diary-journal entries. In other words, rhetorical positioning relies upon the segmented and temporal pattern associated with diary-journals and, hence, is an example of one of the ways specific prose-forms or genres shape rhetoric.

As noted and in general, temporality is assumed by chronologically-ordered entries associated with diary and journal prose-forms. Specific to multiple-entry diary-journals in this study's representative sample, the temporal structure inherent in this type of prose-form has several rhetorical functions. Firstly, diary-journal prose-forms provide chronologically-ordered rhetorical space in which examinee-writers can demonstrate perceptual shifts or transformational lived experiences that parallel, counter or question ET-related character processes. In other words, the process of transformation or changes in examinee-generated personas' perceptions, events and so forth can be observed over time—possibilities dependent on the temporal pattern inherent in diary-journal prose-forms.

Secondly, multiple-entry diary-journal responses from the study sample demonstrate highly consistent and highly charged intertexual sites such as dated entries (i.e. Dec. 3, 1972, and so forth). In addition, the whole-text structure of fictive multiple-entry diary-journals communicate the existence of a primary audience (self as composer and reader) realized as "Dear Diary," and an imagined writing persona (imagined self as fictive diary-composer). This prose-form structure and rhetorical-shaping feature encourages the use of point-of-view as an intertextual-rhetorical intersection. More exactly, numerous examinee-generated diary-journal personas parallel ET personas such as astronauts (*The Blue Marble*), individuals related to astronauts, and Mary (*Away*). Multiple-entry diary-journal responses written from points-of-view that parallel ET characters rely heavily on this specific textual placement of intertextual linguistic features to advance parallel, counter and diverse rhetorical positionings at the intratextual level of text. Conversely, intertextually-charged dates appear to have less rhetorical intensity. For example, ET-related dated entries associated with *The Blue Marble* photo appear to have less, if little, rhetorical activity within examinee-generated diary-journal plots, and, hence, more rhetorical value as intertextual signals toward teacher-markers. Humour is one more prominent feature of examinee-generated diary-journal prose-forms.

Finally, the intention underlying diary-journal writing is self-interrogation or self-exploration which, by default, assumes situating oneself in relation to one's local (societal) and one's global (world, universe) surroundings. This underlying motivation (self-reflection) inherent in diary and journal prose-forms, whether authentic or fictive, perhaps accounts for the plethora of critical, emotive, philosophical and humorous voices—unique to multiple-entry diary-journal prose-forms in the study sample. For instance, the use of humor and the presence of philosophical wondering appear in very few stories and letters; yet, they are well-represented in diary-journals. Perhaps, these are additional examples of the communicative functions of prose-forms.

Although a clear reflexive relationship exists among prose-form and the nature of rhetoric in multiple-entry diary-journals in the study sample, further research is required. Firstly, the nature of the January 2006 written examination prompt (based on perceptual change) encourages temporal and point-of-view intertextual-rhetorical intersections at these sites. Future studies might address how intertextual-rhetorical intersections are affected by different examination prompts. In addition to chronological studies focused on multiple-entry diary-journals, comparative research as to the nature of intertextual-rhetorical intersections within single as compared to multiple-entry diary-journals would also be beneficial for both classroom practice, and compositional, educational and generic theories.

Chapter Six

Prose-Form, Intertextuality and Rhetorical Spaces

Fiction offers the children an opportunity to escape the intrusive gaze of others on their actual lives, while at the same time giving them the scope to talk about what is deeply meaningful to them in a disguised, metaphoric form. (Fox, 1993, p. 21)

Introduction

This chapter includes a discussion of the nature of intertextuality in creative prose-forms generated in a grade 12 high-stakes examination context. The discussion of the relationship among intertextuality, rhetoric and creative prose-forms is limited to story, letter and multiple-entry diary-journals generated in the January 2006 ELA 30-1 examination. In order to generalize the findings of this study, additional research of the relationships among intertextuality, rhetoric and prose-form in creative prose-forms generated by different written examination prompts and ETs would need to be undertaken; hence, the discussion in this chapter relates to data from this study's representative sample. Having contextualized the discussion to follow, I will rely upon the literal present-tense in this chapter.

Multi-disciplinary Research and Rhetorical Positioning

As previously noted, discourse-analytic researchers often lament that multi-disciplinary approaches have created both a lack of common terminology (Ainsworth & Hardy, 2004; Phillips and Hardy, 2002; Wodak, 1989) and a lack of communal discourse theory building (Weiss & Wodak, 2003). Despite these criticisms, it is difficult to envision how new researchers can avoid terminological and theoretical quagmires, since concepts such as intertextuality and even discourse analysis (as a methodology) itself span across so much of the academic landscape. Also, discourse analysis, because of its relatively new multi-disciplinary positionings, is a burgeoning academic frontier that, in time, will provide numerous models and theoretical frameworks to build upon. In the meantime, discourse-analytic researchers imagining all the possible methodological and disciplinary combinations can enjoy contributing their knowledge as they map the academic fields and lay down stakes.

Insights regarding terminological challenges of discourse-analytic studies, however, have validity. The challenge and, paradoxically, the strength of multi-disciplinary discourse-analytic studies are such that researchers can choose among a variety of discipline-specific terms to describe various interpretations of a conceptual prototype. This aspect of academic boundary-crossing, however, is both a humbling and labour-intensive process. Firstly, it necessitates extensive and selective reading of research in more than one disciplinary field. Secondly, one often feels shaky theoretical ground beneath one's feet since one may not be sure, at least at the beginning stages of discourse-analytic research, if one's ideas result from superficial and rudimentary understandings of concepts extracted from long histories of disciplinary research. On the other hand, to feel confident that one can be well-grounded in several disciplines with long histories of research is, from my point-of-view, also delusional. Beyond the labour-intensiveness of continually pouring over what at times seems an overwhelming amount of data, there is necessity to clearly write about one's research in a manner and register that is comprehensible to the audience (Ainsworth and Hardy, 2004; Phillips and Hardy, 2002) which begs the next question: Who is the audience and where are they situated?

The above-stated complexities can be reduced perhaps, if research results are presented as rhetorical positioning toward both the intended audience and particular disciplines on the academic landscape. Within my view are the education, linguistic, literary and composition studies' disciplines. As a researcher who is grounded in the educational field and who is interested in non-professional student-writing, the extended audience that will, perhaps best benefit from the study's research findings are classroom teachers, teacher-educators, assessment designers, teacher-markers, curriculum developers and language-arts curriculum academics.

Therefore, in this chapter, I have strived to write in a language register and a manner that suits multiple audiences such as teachers, teacher-educators and examination assessors, as well as academic researchers. In previous chapters that report the results of text-linguistic, I have relied upon and interchangeably use linguistic terms that are common in composition studies and second-language or English-as-an-Additional-Language writing classrooms. However, this dissertation further considers other researchers and scholars with interests in the use of text-linguistic methodology in poetic texts and the possible theoretical underpinnings of intertextuality, prose-form and rhetoric in examination-generated students' creative text.

Having rhetorically positioned this research thus far in the fields of English language education, and somewhat in applied linguistics, I discovered that the nature of intertextuality uncovered in creative prose-forms necessitated additional reading of the literary and compositional studies' literature on intertextuality. Delving into these two academic areas resulted in a pragmatic solution to the intertextual categorization (explicit/implicit) dilemma, and a theoretical framework that supports the re-conceptualization of intertextual features as *marked* and *unmarked*.

Re-conceptualizing Intertextual Features

Although a plethora of literature on intertextuality exists in many academic disciplines, as earlier noted, intertextuality is here interpreted through an educational lens focused on written text. From a text-linguistic perspective, intertextuality, as linguistic features of personal, critical and creative responses was initially conceptualized as *explicit* and *implicit* connections toward the examination texts and written prompt. However, what became increasingly apparent during data analysis is that many of the intertextual connections within the range of figurative language within creative prose-forms did not conform to an explicit or implicit categorization. After identifying the varied nature of intertextual connections within creative responses, particularly in story prose-forms, intertextuality was re-framed as *marked* and *unmarked quotations.* The following section explains the process and rationale for the terminological and, hence, conceptual shift from the implicit-explicit dichotomy to linguistic features being differentiated according their markedness (e.g. Plett, 1991; Hebel, 1991).

A re-visit of the educational and composition studies' literature re-affirmed that the majority of discourse-analytic studies focuses on the ways in which marked citations (quotations) support rhetorical positioning in academic writing (Hyland, 2000; Swales, 1990). *Marked quotations*, in the context of classroom-based writing, are defined by Bazerman (2000) as "techniques of intertextual representation" that both range in their level of explicitness and reflect writers' *conscious* reliance on other texts (p. 86).

However, is the criterion of being conscious fundamental to unmarked quotation? Albeit a fascinating question for future research, it is impossible to determine in the context of this study if examinees are conscious of the cognitive and creative processes underlying their use of marked and unmarked quotations or not.

Future research questions may determine whether marked and unmarked intertextual connections within the creative prose-forms are consciously or unconsciously motivated. Investigation of the relationships among creative processes, intertextuality and rhetoric within high-stakes' examination contexts may also contribute to our understanding of the creative and cognitive processes exemplified in creative prose-forms. However, my descriptive and exploratory study focuses on both the nature of intertextuality and its rhetorical functions within creative prose-forms, and on the rhetorical shaping features within specific creative prose-forms.

To re-cap, the re-conceptualization of intertextuality during the text-linguistic phase of analysis of this study was motivated by the critical need to appropriately define both the nature and function of intertextual linguistic features within creative prose-forms. After returning to the literature on intertextuality, I discovered Plett (1991) who argues that a study of the cluster of linguistic features associated with quotation is a pragmatic approach that identifies intertextual phenomena. *Quotation* is described by Plett as a repeated "segment derived from a pre-text within a subsequent text" (p. 9). Plett's definition highlights the distinction between original pre-text and the transported linguistic segment in a subsequent text. Plett's referral to "segments derived from pre-text" equates, in my text-linguistic study, to words, phrases and sentences extracted from the written examination prompt and Examination Texts (ETs). The placement of pre-text, as transported and transformed quotation, constitute intertextual linguistic features within "subsequent text" which equates to examinee-generated creative responses from the study sample. Plett also argues that analysis focused on the *surface structure* (linguistic features) of quotation is conducive to comparing *quotational transformations* to their original segments of pre-text. Quotational transformations are defined as the ways in which segments of pre-text change. A *deep structure* analysis of transported pre-text quotations (particularly if unmarked and transformed) or what Plett refers to as "citational deviations" draws attention to their rhetorical functions in the second or subsequent text (p. 10). Therefore, reframing explicit and implicit intertextuality as a text-linguistic study of transported quotations will identify the linguistic nature of intertextual linguistic features while a comparison of marked and unmarked quotational transformations and their placement in a subsequent text (such as an examinee-generated creative prose-form) will uncover their rhetorical functions.

Regarding the relationship between language and the linguistic features of quotations, Plett (1991) states,

> So far we have tacitly assumed that while passing from the original to the target text, quotations remain unchanged....It is true that scientific or judicial texts should quote as accurately as possible, i.e. without altering the pre-text. Poetic texts, on the contrary, show their specific nature in that they do not integrate prefabricated textual elements without alterations, but rather reshape them and supply them with new meanings. (p. 9)

Within this framework, quotations are linked to language type; that is, quotations can be unaltered and marked by specific linguistic clusters or as in poetic texts, altered and rhetorically re-shaped as unmarked quotations. Despite being grounded in an analysis of verbal quotation in verbal texts, Plett's focuses on the transformational quality of quotations embedded poetic texts. Plett's methodological approach of verbal quotation easily molds to a study of fictive letter and diary-journal prose-forms within this study's representative sample, many of which contain a conversational register.

Finally re-focusing this study as a search for intertextual-rhetorical intersections is theoretically justifiable since marked and unmarked quotations are rooted in both intertextual and allusional theories. Although analyzed creative prose-forms within the study's representative sample exhibit marked quotations, few occur in the form of marked citations common to academic writing (critical and literary essays). Therefore, intertextual and allusional theories are ideal underlying constructs for identifying and analyzing the type of intertextuality common in examinee-generated story, letter and diary-journal prose-forms: unmarked quotations with varying degrees of intertextual intensities and rhetorical transparencies.

As noted, allusional theories intersect intertextual theories, however, the former focuses heavily on unmarked or less transparent intertextual connections. Jackson (2000), in the context of contemporary dance choreography, defines intertextuality as "the quality of literary texts to quote or allude to another literary text, thereby setting up a relationship between the two works". Jackson (2000) further suggests that the "web of interrelations" (p. 222) are rhetorical vehicles by which individuals who both validate their own ideas by constructing "an 'authenticating authority'" and "quote in order to debate with, or satirically subvert, their opponent's opinion" (p. 222). This form of intertextual communication, however, is dependent on the background knowledge or expertise of individual viewers within the audience. From this perspective, some audience members will enjoy the dance in motion without realizing that the choreographed movements may be communicating deeper meaning.

Bazerman (2004), who is interested in written text, defines intertextuality as "the explicit and implicit relations that a text or utterance has to prior, contemporary and potential future texts" (p. 86). Intertextuality in my study is defined as the study of the nature of marked and unmarked relations among examinee-generated creative responses and their contemporary counter-parts—examination texts (ETs) in the high-stakes and grade 12 January 2006 ELA examination. Even though Bazerman relies on the general categories of explicit and implicit, his emphasis on the relational and temporal qualities of intertextuality was especially enlightening during the analysis of examinee-generated multiple-entry diary-journals and letters. In the context of this study, fictive letters are relational in that they communicate the presence of both a primary (sender-receiver) audience and a secondary audience who are teacher-markers. Although diary-journals usually are intended for self-reflection (and, thus, private), as fictive prose-forms they also assume dual audiences. In addition, multiple-entry diary-journal prose-forms, whether fictive or authentic, communicate temporality since their textual patterns are chronologically segmented and temporally ordered.

Allusion is defined in the *Longman Dictionary of Contemporary English* as:

> Something that is said or written that brings attention to a particular subject in a way that is not direct: [+ to] *Eliot's poetry is full of allusions to other works of literature*. (p. 35)

A definition of allusion that is more closely associated with literary studies is as follows:

> A stylistic device or trope, in which one refers covertly or indirectly to an object or circumstance that has occurred or existed in an external context. It is left to the reader or hearer to make the connection. (Wikipedia, n.d.)

Focusing on literary texts, Hebel (1991) suggests that definitions of *allusion* such as "a device for linking texts (Ben-Porat 1979, 588), a "link between texts" (Perri 1978, 289), or a "trope of relatedness" (Perri 1984, 128)" blur the categorical boundaries that separate intertextual and allusional theories (p. 134). Hebel (1991) argues that this "fusion" of allusional and intertextual theories provides a "working definition of *allusion* as evocative manifestation of intertextual relationships" (p. 135).

This shared theoretical ground that spans across both intertextual and allusional theories creates opportunities for a text-linguistic study of the nature of imported original pre-text, and, as quotational transformations, its rhetorical functions. Moreover, Plett's suggestion that the analysis of the deep structure of quotations "allows a comparison to rhetoric as well" (p. 10) further captures the varied nature of intertextuality in creative prose-forms. In short, this framework more than adequately guided analysis related to this study's first research question:

1) What are the intertextual features deployed within creative student-generated text in an examination setting and how are these intertextual features related to author's rhetorical positioning?

The Nature of Intertextuality in Creative Prose-Forms

Marked quotations, common in academic writing, contain linguistic features such as quotation marks, underlining or italics that mark transported words, phrases and sentences explicitly. Whether a direct citation or reported speech which often paraphrases original pretext, marked quotation is linked to its original source; that is, the author or text from which the pre-text was extracted is cited. Although this form of intertextuality is abundant in essay prose-forms, it is minimal in examinees' creative prose-forms. Despite this near-absence, identifying marked original lexicon and lexical phrases should still have been a somewhat straightforward process; identify direct citation by its marked features (quotation marks, italics and underlining) and its originating source which, in the context of this study, are the names of ET creators (authors) and ET titles. Alternately, search for the names of ET creators, ET titles, and so forth which should lead to marked quotations which overwhelmingly are realized as paraphrases. Identifying marked quotations was not as simple as I had initially thought, however.

Firstly, when transported and marked quotations do appear in examinees' creative prose-forms, they are marked but, usually devoid of their authors or originating sources[46]. Secondly, these marked quotations tend to be marked more by capitalization and less by quotation marks or italics. In addition, single lexicon, marked only by capitalization, affects the linguistic visibility of these marked intertextual connections, and, as witnessed in many cases, their rhetorical transparency. Finally, the rhetorical functions of this form of intertextuality are inconsistent. For instance, re-contextualized marked snippets of pre-text may be embedded intratextually to become part of the internal plot of creative responses. In contrast, these intertextual-rhetorical intersections may have little, if any, intratextual contribution toward rhetorical positioning. In these latter instances, single lexicon, as marked original pre-text, function solely at the intertextual level of examinee-generated text.

Floating Intertextuality

Unlike critical and personal responses that tend to be essay prose-forms, creative responses exhibit what I refer to as *floating intertextuality*. *Floating intertextuality* is defined as *marked* lexical features at the word, phrase or sentence level that have been transported (in their original form) from ETs. In addition, other than the presence of italics or quotation marks, these marked quotations are without reference toward the originating sources; hence, the marked quotations are floating—floating because no reference is made toward the quotations' origins which in the context of this study are aspects of ETs such as ET-as-whole-objects, ET titles, ET creators.

---

[46] This phenomenon is referred to as *floating intertextuality*, and will be discussed in greater detail in the next section.

Marked citation is a fundamental rule in the argumentative style of writing associated with essay prose-forms; moreover, according to the citational rules associated with this genre, failure to both mark quotations and credit sources constitutes plagiarism. No such citational rules exist for creative prose-forms—a phenomenon that illustrates how creative prose-forms shape the nature of rhetoric. Although not the focus of this study, compliance to citational standards appears to be adhered to in examinee-generated essay prose-forms yet is minimal in examinee-generated stories, letters and multiple-entry journals. A question then to ask is: What factors contribute to the emergence of floating intertextuality? Functional systemic linguists would likely argue that floating intertextuality is a reflection of the ways in which context shapes language. We can assume that after twelve years of participating in the high-stakes examinations, students are aware of the expected and appropriate social behaviour exhibited within an assessment context. Specific to high-stakes ELA examinations, we also assume that examinees are familiar with the citational rules demanded by essay prose-forms, the privileged genre in educational settings (Paley, 2001; Atkinson, 2003; Elbow, 1995; Bartholomae, 1991) and in ELA examinations[47]. In tandem, we assume that examinees have been familiarized with the nature of the Personal Response to Text Assignment (PRTA) in the ELA 30-1 examination, and have previously written reader-response types of assignments.

---

[47] The PRTA within the ELA 30-1 examinations is worth 20%, while the Critical/Analytical Response to Literary Texts Assignment (essay prose-form) is worth 30%.

Based on these social factors, perhaps examinees assume that shared cognitive knowledge among themselves and teacher-markers suffices for the rhetorical completion of the floating intertextual connections. This interpretation of one of the possible contextual factors responsible for floating intertextuality is also theoretically supported by allusional and reading theories that place readers in pivotal roles when de-coding the multiple-layers of meaning embedded in allusions and text overall. It is logical to assume then, that floating intertextuality has an allusional quality in that it depends upon readers, in this case, teacher-markers expertise. Unlike allusions common in literary works, floating intertextuality, although absent of originating sources, is often marked by quotation marks. However, further research as to the presence in all prose-forms generated in assessment contexts would be needed to substantiate any theoretical musings.

To summarize, floating intertextuality is a salient rhetorical strategy that functions both intertextually and intratextually within creative prose-forms. Floating intertextuality, however, devoid of identifying features such as italics and quotations easily converts to unmarked quotation—another distinct intertextual and rhetorical feature of creative prose-forms. Intertextuality in examinee-generated creative prose-forms overwhelmingly manifests as unmarked quotation. As earlier noted, Plett (1991) suggests an intertextual approach that centers on quotation, while Hebel (1991) argues for a more focused intertextual approach that unravels the syntactic (grammatical) and semantic (meaning) features of allusion. In this study, the text-linguistic analysis of the nature of intertextuality in creative prose-forms was highly effective in uncovering unmarked intertextual-rhetorical intersections. In fact, the range of unmarked rhetorical-intertextual intersections resulted in the need to develop vocabulary to describe the ways in which unmarked quotation functioned rhetorically in creative prose-forms in the study sample. Before defining intertextual connections according to their individual rhetorical functions, however, two more intertextual patterns were observed in analyzed creative prose-forms.

Intertextual Repetition

Intertextual repetition, referred to in linguistics as *redundancy* (e.g. redundant linguistic features), appears as both an intertextual pattern and a rhetorical strategy in creative prose-forms. The term *redundancy* has an evaluative and negative connotation; therefore, I will use the term *repetition* in this discussion that focuses on stories, letters and diary-journals in the study sample. Intertextual repetition manifests within one sentence, within consecutive sentences, within a paragraph or through out an entire creative response; therefore, it is difficult to discuss this concept without addressing the frequency and distribution of intertextual connections in analyzed creative prose-forms.

In the context of this study, the linguistic term *frequency* equates to the number of times an intertextual connection is repeated. This type of analysis, however, is better suited to a quantitative and computer-based methodology. The *distribution* of intertextual connections refers to their placement in prose-forms—a study also suited to quantitative analysis. However, my qualitative study uncovered frequent or repeated unmarked quotations that are distributed or condensed in small segments of examinee-generated text. This phenomenon, referred to as intertextual repetition, has rhetorical functions that are discussed later in this chapter. In addition, intertextual repetition assumes that the same intertextual connection is repeated in various forms within several consecutive sentences[48]; for example, an unmarked excerpt of original ET pre-text may be followed by several unmarked paraphrases of this same original pre-text. The condensation (distribution) and repetition (frequency) of the same unmarked quotation (and its quotational variations) within sentences in close proximity signifies intertextual repetition.

To further illustrate, intertextual repetition appears to some extent in some stories and diary-journals; however, it is a distinctive feature of examinee-generated letter prose-forms. The repetition of intertextual connections in these fictive letters manifests as linguistic phrases and complete sentences that have been extracted from ETs, and condensed in a small segment of a subsequent text (an examinee's letter response). Condensed intertextual connections usually appear as unmarked quotations represented by a combination of original pre-text and paraphrases that are contained in several consecutive sentences. Although this combination of unmarked quotation is usually situated near the end of examinees' letter responses (i.e. the last paragraph), repeated intertextual features also appear near the beginning of responses. In these instances, intertextual redundancy tends to rhetorically function at intratextual levels to set context and relationships (persona and characters within the response). In contrast, redundant excerpts of original pre-text and their paraphrases contained in the final paragraphs of examinee-generated letters appear to be more intertextually oriented toward teacher-markers. The prevalence of intertextual repetition in letters suggests that there is a relationship among the nature of intertextuality, rhetoric and letter prose-forms—a claim that will also be discussed later in this concluding chapter.

---

[48] Refer to Chapter Four, page 115 to review the nature of intertextual repetition in letter prose-forms.

Blending: The Weaving of Intertextual Connections

Another form of intertextuality apparent in examinee-generated creative prose-forms is intertextual *blending* which predominantly manifests as unmarked quotation. These intertextual connections appear as unmarked snippets, phrases and sentences of original pre-text, and as transformed and unmarked quotations represented by synonyms and paraphrases. Although blended intertextuality may be condensed, this intertextual pattern differs from intertextual repetition in that intertextual connections may also be distributed throughout a response. Unlike intertextual repetition, blended intertextuality is also represented by several unmarked intertextual connections toward more than one ET.

As noted, the term *blending* refers to the interweaving, in one creative response, of unmarked intertextual connections from different levels of various ET-texts. Story prose-forms exemplify abundant examples of the simultaneous blending of unmarked quotations that range from one word to complete sentences extracted from several ETs. Story prose-forms also exhibit the blending of intertextual connections within one sentence, within several sentences, within paragraphs and within entire prose-forms. In sum, blended intertextual-rhetorical connections in story prose-forms vary in their textual condensation and distribution.

Intertextual-Rhetorical Intersections

What is fundamental to the following discussion is that relationships do exist between intertextuality and rhetorically positioning—a claim that is undoubtedly supported by the nature of the Personal Response to Text Assignment (PRTA) and the high-stakes assessment context in which student-writing is generated. In fact, directives within the January 2006 PRTA necessitate the presence of intertextual connections and encourage their use as rhetorical strategies that support examinee-generated rhetorical positions. These examination directives, in combination with the nature of the PRTA and its assessment context, the grade-twelve ELA examination, create a unique opportunity for the mapping of intertextuality, primarily since the *intertextual reach* (Bazerman, 2004) of both marked and unmarked quotations in examinees' creative responses is limited to intertextual connections related to both the written examination prompt and ETs.

Another way to conceptualize intertextual linguistic features in the creative prose-forms analyzed within this study is to categorize these intertextual connections according to their individual rhetorical functions. The following section re-frames intertextual connections as *intertextual-rhetorical intersections* that have distinct functions at both intertextual and intratextual levels of student-generated text. Re-naming intertextual connections as intertextual-rhetorical intersections draws attention to their rhetorical nature and the ways in which they contribute to rhetorical positioning toward the written examination prompt and ETs.

Parallels, Inverse Parallels and Echoes

The terminology described in this section is useful for conceptualizing the ways in which intertextual connections function rhetorically in examinee-generated stories, letters and diary-journals. The terms *parallel*, *inverse parallel* and *echo* not only describe usually unmarked intertextual-rhetorical intersections within student-generated text, they also capture their rhetorical intensity and transparency which are topics that will be discussed later in this chapter. In addition, these terms, in their dual functions as nouns and verbs, also enable a discussion of the multiply ways in which intertextual-rhetorical intersections may contain simultaneous multi-layered and multi-directional rhetorical positioning.

Firstly, in its function as a noun, *parallels* in creative prose-forms tend to manifest as unmarked rhetorically-aligned paraphrases of ETs' settings, plots, themes, events, characters and character processes and actions. In their function as a verb, parallels align with (and hence, parallel) the previously-mentioned aspects of ETs and, thus, exhibit rhetorical functions at both the intra- and inter- textual levels. In short, parallels function within the plot of an examinee-generated response and within the intertext between the examinee-generated response and the relational ET. Although this study is exploratory and descriptive and as objects of study, parallels warrant both extensive and further research, the parallels uncovered in this study can be categorized, at this stage of research, as contextual, situational and thematic. Contextual parallels in student-generated texts simulate ET viewpoints, settings and characters; situational parallels align with processes and events within ETs; and, finally, thematic parallels mirror major and minor themes within ETs. The multi-directional quality of parallels allows for a parallel to simultaneously point toward more than one ET, while the multi-dimensional quality of parallels enables intertextual connectivity at various levels of ETs.

Inverse parallels are oppositional authorial stances or indicators of rhetorical hesitancy by an examinee-writer who is questioning the validity of an ET theme or an embedded aspect of one or more ETs. Like parallels, inverse parallels tend to manifest as unmarked quotations that oppose events, settings, processes and themes in ETs. Multi-directional *inverse parallels*, as rhetorical strategies, allow examinee-writers to rhetorically position themselves in opposition to one aspect of an ET text while aligning themselves with other parts (i.e. events, characters' actions and so forth) of the same ET or simultaneously with other ETs.

In addition to being multi-directional intertextual connections, parallels and inverse parallels in creative prose-forms are opportunities for examinee-writers to condense and embed rhetoric at multiple levels of text. Because they may contain multiple intertextual connections, parallels and inverse parallels can simultaneously co-exist as rhetorical statements within the same intertextual-rhetorical intersection. In sum, as features of creative prose-forms such as stories, letters and diary-journals, parallels and inverse parallels may be both multi-directional and multi-layered—qualities conducive to embedding semantic content and negotiating multi-dimensional rhetorical positioning.

As earlier described, *echoes* range in their degree of linguistic, contextual and rhetorical transparency—qualities particularly confounding in a time-pressured assessment context in which teacher-markers may sense an affinity in an examinee's response with an ET but, they may not have the time or be able to point to the echo's linguistic roots. Although echoes also exhibit aligned and rhetorical positioning toward aspects of ETs, both the intertextual intensity and rhetorical transparency of echoes are lesser than those of parallels and inverse parallels. In addition and unlike parallels and inverse parallels, echoes may have little intratextual function.

In sum, the linguistic features and semantic content of echoes may be more diffuse and opaque than parallels and inverse parallels. Like parallels and inverse parallels, echoes may also rhetorically function to align, question or oppose the discourses within or various aspects of ETs; however, unlike parallels or their inversions, echoes may or may not have rhetorical activity at intratextual levels. For example, an echo may remind the teacher-markers of ET content (intertextual function) but, the echo may be descriptive (i.e. a detail) and, therefore, inactive in furthering a rhetorical position. To substantiate these initial perceptions, however, the rhetorical contributions of echoes require further study. Based on time and space constraints, the diversity and size of this study's representative sample and the range of intertextual-rhetorical intersections, it is not realistically possible to describe in great detail the function of one of the many intertextual features of creative responses—echoes. As noted, further detailed and comparative analysis of the linguistic underpinnings of echoes in specific prose-forms is a pursuit worthy of investigation.

The overall point being presented is that some intertextual-rhetorical intersections are more visible than others. Visibility can be conceived as either linguistic or rhetorical. For clarity, I will rely on the term *linguistic visibility* to describe the factors that affect the visibility of intertextual linguistic features, and on the term *rhetorical transparency* to describe the factors that affect the transparency of what is rhetorically being communicated by intertextual-rhetorical intersections. These terminological distinctions, although seemingly minute, draw attention to the interconnectivity and, I suggest, critical interrelationship between linguistic visibility and rhetorical transparency—a factor not without complications in a high-stakes assessment context. Simply, the visibility and rhetorical functions of intertextual-rhetorical intersections within writing generated in a high-stakes assessment context is crucial since, in this study, they determine examinees' rhetorical positionings toward ETs.

Moreover, by acknowledging intertextual linguistic features in relation to their rhetorical positioning toward the written examination prompt and ET-discourses addresses, I am able to address the second half of the research question which asks how intertextual features are related to examinee's rhetorical positioning. However, in order to answer the first part of this research question, I had to first identify intertextual linguistic features—a prerequisite for determining examinee-rhetorical positioning in relation to the written examination prompt and ET discourses or themes, events and characters within ETs.

The Linguistic Visibility of Intertextual-Rhetorical Intersections

Markedness is one confounding feature that either augments or limits the linguistic visibility of intertextual-rhetorical intersections. Thus far, we have established that similar to critical and personal essay prose-forms in the study sample, examinee-generated creative prose-forms contain marked intertextual linguistic features; however, creative prose-forms differ from critical prose-forms such as essays both in their reliance upon marked quotation, and on their varied use of traditional citational rules. Creative prose-forms in the representative sample distinguish themselves by the near absence marked citation common in academic writing realized through essay prose-forms. Secondly, creative prose-forms also differ from essay prose-forms by exhibiting, as marked quotation, floating intertextuality (marked quotations as original pre-text without evidence of their originating sources). Thirdly, creative prose-forms differ in that they predominantly display unmarked quotation of original pre-text (excerpts from ETs) and rely upon this form of intertextuality to construct rhetorical positioning at both intratextual and intertextual levels.

Marked quotation in the form of ET titles and ET characters enhances the linguistic visibility of intertextual-rhetorical intersections in examinee-generated creative text. The visibility of ET-related characters and authors draw attention to their actions and internal processed which actively contribute to rhetorical positioning in examinee-generated creative prose-forms. Intertextual-rhetorical intersections that are marked ET titles function rhetorically function similarly to embedded and unmarked ET-as-whole-objects. In relation to rhetorical positioning within student-generated creative prose-forms, these forms of intertextual-rhetorical intersections function similarly at the intratextual level or within the plots of story, creative prose-forms analyzed in this study. For instance, a character within a student-generated response may be reading either a titled poem (marked) or simply a poem (unmarked ET-as-whole-object) which he or she has written or has been sent, or may be commenting on a named ET (marked) or unnamed (unmarked ET-as-whole-object) photo discovered in a waiting room, a newspaper, and so forth. I suggest that the marked (ET-titled) intertextual-rhetorical intersections have greater intertextual intensity or are more active at the intertextual level of text as compared with unmarked ET-as-whole-objects. Markedness, however, is not the only factor that influences the linguistic visibility of intertextual-rhetorical intersections. Unmarked and embedded segments of original ET pre-text are often also highly visible, particularly in story and letter prose-forms. However, the visibility of this form of intertextuality depends on the length of the pre-text segment.

The length of unmarked quotations of original ET pre-text appears to be another feature that affects the visibility of unmarked quotations and, hence, their rhetorical transparency. In short, the longer the excerpt of original text, the more recognizable it tends to be. This quality is exemplified by the following last three lines of the ET poem, unmarked portions of which appear in numerous story prose-forms:

> And so I brought home, as an emblem of that day
> ending my long blind years, a fistful of blood-red weed
> in my hand. (January 2006, ELA 30-1, p. 2)

The insertion of the last three lines of the ET poem is difficult for a reader to miss, and, thus, is highly linguistically visible and rhetorically transparent. The excerpt from the ET poem appears most often in story prose-forms in which, similarly, this segment of original pre-text appears at the end of examinee-generated stories. Therefore, these three lines, as a lengthy and unmarked intertextual-rhetorical intersection function at both the intratextual and intertextual levels of student-generated text. In addition, their textual placement that simulates the location (the end or last three lines) of the original segments within the ET poem rhetorical function magnifies both the linguistic visibility and the rhetorical impact of this intertextual-rhetorical intersection.

However, to confirm my preliminary impression that lengthier (and original) phrases tend to be more visible (to readers familiar with the content of ETs) than individual lexicon, further comparative study of individual lexicon (i.e. *marble*, *Atlas*, *sea*, *book*, *Tasmania*, *outer space*, etc.) as compared with embedded lexical phrases (i.e. *a fistful of blood-red weed*, *I visited the sea*, and so forth) is needed. Addition studies could explore the effects of quotational length (e.g. word count) on intertextual intensity, particularly since intertextual intensity is interconnected with rhetorical transparency—a point argued later in this section. Of additional importance in the future are comparative studies that focus on the rhetorical effects associated with the placement of intertextual-rhetorical intersections in both ETs and examinee-generated responses. Research could also investigate how the visibility of intertextual connections correlates with the evaluation of prose-forms in which intertextual-rhetorical intersections vary range in their levels of linguistic visibility (i.e. high as compared to low). Studies of writing generated in high-stakes assessment contexts are of value since some assessment tools such as the January 2006 grade 12 ELA examination are fifty-percent of students' final term grade.

Another factor, besides quotational length, that I suggest influences the intertextual intensity (and, hence, rhetorical transparency) of both marked and unmarked quotations is the proximity of their content to major themes, events and character processes within the written examination prompt and ETs. Although not the focus of this study, as earlier described, parallels of major aspects of ETs were more readily distinguishable than their inversions. Additionally, echoes that tend to be connected to minor themes or peripheral aspects of ETs, overall, are both less linguistically and rhetorically obvious than their counterparts: parallels. Again, to verify these findings of my descriptive and exploratory study, future research might isolate intertextual linguistic features in examinee-generated texts, and investigate possible differences in intertextual intensity as they relate to primary as compared to secondary or peripheral themes. I suggest that further research in these areas is not only needed, but crucial since rhetorical transparency is essential in assessment-based writing. For instance, some creative prose-forms, such as examinee-generated stories, contain blended intertextuality which is represented by unmarked quotations of varying lengths (single lexicon transported from more than one ET) and echoes to construct rhetorical positioning. The relationship of quotational content to major and minor themes, events as well as other prominent and less prominent features of ETs will be discussed in further detail in the section that specifically focuses on rhetorical transparency.

To briefly summarize the discussion to this point, intertextual connections analyzed in this study have rhetorical value at either or both intertextual and intratextual levels of examinee-generated text. I have also suggested that the visibility of intertextual linguistic features range in their linguistic visibility due to a combination of factors such as their markedness (marked as compared to unmarked), their length (single lexicon as compared to complete sentences), their textual placement, and their proximity to major themes within ETs.

Quotational Transformations and Rhetorical Transparency

Linguistic factors that influence the visibility of intertextual-rhetorical intersections have already been discussed. However, as previously mentioned, the visibility of intertextual connections is highly interconnected with the transparency or clarity of their rhetorical functions. Moreover, variations of the rules governing the citation of marked quotations in conjunction with abundant unmarked quotation represented by both original pre-text (as single lexicon, phrases and sentences) and transformed quotations in analyzed creative responses in the study sample raise questions regarding the varying degrees of rhetorical transparency of intertextual-rhetorical intersections.

Allusional theories suggest that the identification of and the rhetorical value of allusions that are both subtly marked and unmarked in literary texts rely upon reader's expertise. In the grade 12 high-stakes ELA examination, reader expertise equates to teacher-marker expertise—a status that the database provider, Alberta Education, takes great care to achieve. However, questions related to the varying degrees of transparency of predominantly unmarked intertextual-rhetorical intersections in creative responses do arise; therefore, the following discussion will frame the communicative functions of intertextual-rhetorical intersections in relation to their level of rhetorical transparency. This re-framing has dual functions: it addresses the second part of the first research question which necessitated an analysis of the ways in which intertextual connections contribute to examinees' rhetorical positioning; and, it addresses the importance of rhetorical transparency as it relates to intertextual-rhetorical intersections within creative prose-forms generated in a high-stakes assessment context.

To review, analysis of the rhetorical nature of intertextual connections further resulted in both their re-framing as intertextual-rhetorical intersections, and the creation of the terms parallel, inverse parallel, echo and inverse echo. As earlier described, these latter four terms define how intertextual-rhetorical intersections are rhetorically positioned in relation to the written examination prompt and various aspects of ETs. Although ethical guidelines negotiated with the database provider negate an evaluation of the rigour or strength of rhetoric within whole texts of individual examinee-generated responses, it is worthy to generally note the evaluative implications of rhetorical transparency (as compared to rhetorical opaqueness), as realized by intertextual connections in responses generated during high-stakes assessment.

Specific to intertextual-rhetorical intersections in the prose-forms analyzed in this study, echoes are the least visible and, therefore, the most opaque. Parallels as unmarked quotations of original pre-text, in this study, tend to be the most linguistically obvious, while echoes tend to be the least explicit and rhetorically transparent intertextual connections. Paradoxically, echoes may also manifest as unchanged pre-text or, conversely, as paraphrases that remind readers of various aspects of ETs. Whether represented as original lexicon or transformed unmarked quotation, echoes are distinguishable by both their linguistic echoes is that although they may embody intertextual traces of ET-text, echoes may not have intratextual rhetorical functions.

Equally perplexing is that echoes, realized as traces of ET text, often were not evident during my first reading of student-generated creative prose-forms. As a researcher, I sometimes became aware of echoes during the first reading of a response but as often, I became aware of echoes only after multiple readings of the same response. I suggest that one reason for this intertextual opaqueness is that echoes often intertextually connect to minor aspects as compared to rhetorically significant or major themes, events and actions within ETs. This propensity of echoes in combination with the often absence of rhetorical value at the intratextual level of student-generated text warrants further investigation. What is central to this discussion is that parallels, echoes and their inversions are shaped by the nature of the transformation of their original quotations.

To summarize, an underlying premise is that intertextual-rhetorical intersections within creative responses actively construct examinees' rhetorical positions. Secondly, these intertextual-rhetorical intersections, in creative prose-forms in this study, overwhelmingly manifest as unmarked quotations that have undergone varying degrees of transformation. As argued by Plett (1991) and Hebel (1991), comparisons of original pre-text with its transported counterpart in a subsequent text reveal the nature of both the quotational transformation and its rhetorical function. Similarly, intertextual-rhetorical intersections in creative prose-forms analyzed in this study also rely upon quotational transformations that actively construct examinees' rhetorical positions. Moreover, the nature of these quotational transformations contributes to both their rhetorical strength and rhetorical transparency. Rhetorical strength will not be evaluated in order to honour the parameters of this study; however, the rhetorically-shaping features of quotational transformations will be explored since they further illuminate the relationship between intertextuality and rhetoric in creative prose-forms. Specifically, the next section explores the ways in which the transporting and transformation of original pre-text (from the written examination prompt and ETs) actively contribute to rhetorical positioning in examinees' creative responses analyzed in this study.

Firstly, as stated earlier, the linguistic presence of original pre-text in combination with quotational length highlights the visibility of unmarked quotations. This claim must be cautiously interpreted, however, since the presence of original pre-text as transported quotations does not guarantee rhetorical transparency, as evidenced in the previous discussion of echoes. On the other hand, the presence of a snippet of original pre-text may be further magnified if, as an unmarked quotation, it is embedded among other intertextual-rhetorical intersections that parallel major aspects of ETs. This distribution of intertextual connections differs from intertextual repetition since one intertextual connection is not repeated but surrounded by other intertextual-rhetorical intersections connections toward major ET themes, character processes and so forth.

Previous discussions related to intertextual repetition (see page 115) and the proximity of intertextual connections to one another can also be recast as *frequency* and *distribution*. In general, the linguistic concept of *frequency*, if interpreted in the context of the creative responses analyzed in this study, is represented in two ways: by the number of times a *specific* intertextual connection appears; and, the *overall* number of intertextual-rhetorical intersections in general in a response. If interpreted at a superficial level, one would anticipate that the greater the number of intertextual connections, the more transparent their originating ET sources are assumed to be. However, generalizations such as this require extensive and further quantitative study. Within the parameters of my qualitative study and as illustrated earlier, the frequent appearance of unmarked and intertextually-charged pre-text (as original ET-words, phrases and sentences) is an underlying feature of rhetorical strategies utilized by examinees to send intertextual signals to teacher-markers while constructing rhetorical positions.

Frequency also appears as repetitive strategies common to letter and story prose-forms. In these specific prose-forms, rhetorical transparency is increased by the presence of multi-layered intertextual connections that embody more than one ET. In other words, the rhetorical transparency of one intertextual connection may be enhanced by its simultaneous connections toward multiple ETs. An example is an intertextual-rhetorical intersections that points toward both the written examination prompt and key sentences containing evidence of perceptual change within more than one ET (i.e. Mary's changing perspective in *Away*, the narrator's changed view of the sea in the ET poem, and humankind's perceptual shift described in *The Blue Marble* photo). An evaluative high-stakes assessment context undoubtedly encourages the use of repetitive and multi-layered intertextual connections, since it is unlikely that readers familiar with the ETs and written prompt could overlook these repeated and multi-directional intertextual-rhetorical intersections. Whether these strategies are conscious or not is a point for future consideration. The frequency of intertextual connections, however, is but one variable that influences rhetorical transparency.

In addition to rhetorical strategies that rely upon frequency to boost rhetorical transparency are rhetorical strategies that rely upon the distribution of intertextual-rhetorical intersections to highlight their rhetorical functions. An earlier example was the use of intertextual repetition in several consecutive sentences in student-generated letters as a rhetorical strategy. Another rhetorical strategy is to distribute intertextual-rhetorical intersections that connect to various ETs within close proximity of one another. Distribution can also be interpreted as a textual location. As discussed, a parallel placement of a segment of original pre-text in an examinee-generated text may enhance its rhetorical transparency. As discussed in Chapter Four and Five, intertextual-rhetorical intersections in saluations and closings of letters and multiple-diaries augment their rhetorical function at both the intertextual and intratextual levels of student-generated texts. However, this form of intertextual-rhetorical strategy is complicated if it encompasses an inversion.

For instance, the point-of-view of the primary audience in a letter prose-form from the representative sample is a father writing to his new-born son about the horrors of the world. Although in a highly-charged intertextual site, this relational inversion of the role of Mary as mother and situational parallel (loving mother-son relationship) are not as easily unraveled for their rhetorical content and value. My point is that dismantling some intertextual-rhetorical intersections requires more time and effort than others—a consideration during the evaluation of creative prose-forms generated in an assessment context. To stress my point in the context of research, the "horrors of the world" could be interpreted as either a contextual parallel of the dangerous "carnivorous sea" in the ET poem or perhaps, due to its level of abstraction and connection to a minor aspect within the ET, an echo. In short, assessing the rhetorical transparency of intertextual-rhetorical intersections was not an exact science; however, as a tool to aid the evaluation of the rhetoric within creative responses, I suggest identifying intertextual-rhetorical connections greatly facilitates the marking process.

To repeat, during the text-linguistic analysis of the range of intertextual connections in creative responses, it became apparent that the frequency and distribution of intertextual connections intensify and, thus, strengthen rhetorical positioning. In general, frequency in examinee-generated creative prose-forms appears to enhance rhetorical transparency at the intertextual level of text. However, as noted, further research is required to verify this impression. In addition, the distribution of frequent intertextual connections also affects both their intertextual intensity and rhetorical transparency. For instance, intertextual connections toward one or multiple ETs may be evenly distributed throughout a response or, conversely, be condensed in one sentence of a response. In the latter case, it is likely that the distribution (or condensation) of intertextual connections will enhance both their visibility and function. The previous section on *blending* provides further information on this type of intertextual phenomenon and rhetorical strategy; however, as frequency, distribution is but one way of boosting the rhetorical intensity of intertextual connections.

In sum, both the frequency and the distribution of unmarked intertextual-rhetorical intersections within student-generated creative text may offset the lack of both intertextual and rhetorical transparency. Frequency and distribution are in themselves objects of study that are, perhaps best analyzed via quantitative methodologies. This methodological suggestion is based on Hyland's (2000) research of the roles of *boosters* and *hedges* as knowledge-shaping and relational constructs in academic texts. The frequency and distribution of *boosters*, according to Hyland, reflect the authorial stances of academic writers who are highlighting their affiliations or in the case of *hedges*, diminishing their allegiance to the research being addressed. Frequency, distribution and the presence of original pre-text boost intertextual-rhetorical connections; however, whether these strategies are consciously motivated or not requires further study.

Another factor closely related to the rhetorical influence of co-existing intertextual connections is linguistic substitution which is common in paraphrases of ET-related text. The following example demonstrates how linguistic substitution, in combination with the distribution of several ETs in one segment of an examinee's creative response can enhance its rhetorical function or transparency. If a writing-persona visits Poland or Tasmania, as compared to Calgary or Canada, the former locations, as ET snippets, are likely more rhetorically transparent. Embedding an event such a trip to Tasmania or Poland, countries named in the ET *Away*, may further augment these intertextual connections since the trip simulates or parallels both the ET character of Mary's desire to travel the world and the ET poem narrator's visit to the sea. The rhetorical impact and, hence, rhetorical transparency of a trip to Calgary or Canada, as evaluated by teacher-markers, is complex and difficult to estimate since the visit is a parallel; but the two destinations are intertextually-unrelated. Another complexity is that teacher-markers, are likely familiar with these two locations, and may not immediately link a journey to a foreign land (or to somewhere that has not been previously visited) with the geographical locations they reside in or have visited regularly. Although not the focus of this study, further research in this area may be of interest.

Linguistic substitution may also occur as synonyms or prototypes of a word. For instance, many creative prose-forms in the study sample contain parallels of trips to an *ocean* which is a synonym for *sea* (theme from the ET poem), while others feature visits to a *lake*, a prototype of *sea*. I suggest that the synonym *ocean*, a large body of salt water is more readily rhetorically transparent than the prototype *lake*, a small inland body of fresh water. In tandem, terms such as *trip*, *journey*, *visit*, *quest*, and *venture* are arguably more or less synonymous with the ET poem's narrator "coming to the sea" (p.2) or Mary's reading about other countries in the *Away*. These examples illustrate how linguistic substitution and the distribution of intertextual linguistic features shape the rhetoric and the transparency of transported quotations; yet, based on the interactive nature of allusions and unmarked quotations, to what extent do synonyms and terminological prototypes in unmarked and paraphrased quotations contribute to examinees' rhetorical positionings?

Unmarked quotations function rhetorically through the proximity of both their linguistic features to ET pre-text and their relationship to major themes and aspects of ETs and their proximity to other intertextual-rhetorical connections that predominantly manifest as parallels. Another way in which intertextual connections within creative prose-forms function rhetorically is through the *tone* engendered by the quotational transformation. In other words, examinee-selected words and phrases can add rhetorical meaning to a paraphrase because these selected lexical features can shift the tone of the original ET-pre-text. In this way, the linguistic substitution shapes the tone of the transformed quotation which, in turn, constructs examinee's rhetorical stance(s) toward the information within the transported quotation. For instance, the sound of a child's "awakening cry" (*Away*, p. 4) differs in its rhetorical intension as compared with a child's *screaming* or *volcanic shouting*. Similarly, Mary learning to read with the help of her hard-working partner Brian does not have the same rhetorical intention as Mary being cast as an uneducated woman who endures the absence of her husband. The point being made is that contextual re-framing, in the previous examples as Mary's perspective of her mate and examinees' evaluations of her situation are made possible through linguistic substitution and the tone of unmarked and transformed quotations. These factors contribute to the rhetorical positions being constructed by examinees through the nature of the unmarked quotations.

In instances with no identifiable original pre-text from the written examination prompt or ETs, the chosen content of unmarked quotations undoubtedly affects examinees' rhetorical positionings. Content analysis, however, is not the focus of this study, particularly since content analysis, as argued by Huckin (2004), requires a small sample of text. In contrast, my descriptive study contains a large representative sample of examinee-generated text, and explores the nature of intertextuality in relation to rhetorical positioning within creative prose-forms. Having made this distinction previously, I argue that intertextual-rhetorical connections that manifest as ET characters, major events within ETs, and that parallel themes, situations and characters' processes are more easily identifiable as having rhetorical functions, as compared with similarly unmarked paraphrases of minor or secondary themes, events, etc. For example, if a parallel contains few or no original pre-text and simulates minor themes such the influence of a female on mentoring someone during reading (a parallel or echo of the role of the minor character Brian in *Away*) as compared to major themes such as a male or female learning to read (Mary, as a major character becoming literate), the former parallel or echo may be less rhetorically transparent. In short, in the absence of recognizable original ET pre-text in unmarked quotation, the importance of the semantic content of unmarked quotations increases. Moreover, rhetorical transparency in these instances is affected by the ET-level at which the intertertexual-rhetorical intersection attaches.

However, the importance of quotational content can also be interpreted differently. For instance, examinee-generated parallels at the upper end or abstract level of ET-related text may be rhetorically-less transparent to some readers as compared with parallels that simulate the concrete processes and actions of ET characters. In other words, the levels of abstraction communicated in parallels (or echoes for that matter) may mitigate or dampen their rhetorical activity or their rhetorical function. I suggest, for instance, contextual, situational and thematic parallels may have different degrees of rhetorical intensity—a claim that can only be substantiated with further and extensive linguistic analysis with echoes and aligned and inverse parallels as the objects of study. As examples, a parallel of the ET character of Mary's process of learning to read may be more identifiable for its rhetorical value as a thematic parallel than a contextual parallel that emulates Mary's living condition (i.e. life without technology) or a situational parallel of her societal role (stay-at-home mother). My research has formed a foundation for future research endeavors as to the rhetorical impact of specific types of intertextual-rhetorical intersections.

Additionally, studies could also assess the degree to which ETs with higher levels of abstraction or with more complex and abstract themes appear in creative responses. Although unsubstantiated, it appears that the *Detail of the Farnese Atlas* examination text which is accompanied by a complex and abstract written excerpt that re-frames previous discoveries and research appears to be quoted less often than the other three written and visual ETs. As holistic observations, letters contain the most marked and unmarked quotations from the *Detail of the Farnese Atlas* while story prose-forms contain fewer from this ET. Very few unmarked quotations from this ET photo exist in multiple-diary entries. These observations suggest that certain creative prose-forms may be more conducive in communicating abstract themes or discussions than others—yet, another area for future research.

Finally, creative responses with few or no perceived intertextual connections signify little if any rhetorical function related to the written and visual examination texts, although they may address the examination written prompt. A number of responses contain no perceived or few intertextual connections. This observation prompts a question, "Could the sparseness of intertextual connections that tend to be traces or echoes of ET-content explain their rhetorical opaqueness or minimal rhetorical transparency?" Additional quantitative research that focuses on the nature, presence and collocations of echoes could shed light on the rhetorical significance and evaluative results of embedding few intertextual connections or only echoes within responses.

The Rhetorical Influence of Whole-Text Structures

The second research question asks:

2) How is the rhetorical nature of examinee-generated creative responses shaped by whole-text structures (prose-forms)?

Before addressing this question, a review of the findings relevant to the nature of intertextuality and its rhetorical function is warranted. Firstly, the nature of intertextuality in the creative prose-forms analyzed in this study is exemplified by marked and unmarked intertextual-rhetorical intersections that function at both intratextual and intertextual levels within examinee-generated text. Moreover, the frequent use of and predominance of multi-directional intertextual-rhetorical intersections create rich opportunities for both condensing multiple meanings and rhetorical positions simultaneously toward the written examination prompt and various ETs. However, in writing generated in a high-stakes assessment context such as the grade 12 January 2006 ELA 30-1 provincial examination, both the visibility of intertextual connections and the transparency of their rhetorical functions is of utmost evaluative importance; therefore, within this context, as earlier argued, intertextual connections were re-framed as intertextual-rhetorical intersections which are further sub-divided as parallels, inverse parallels, echoes and inverse echoes. These predominantly and semantically multi-layered and multi-directional qualities undoubtedly shape the nature of rhetoric in analyzed creative prose-forms. Alternately, there is equal evidence that the nature of rhetoric is influenced by prose-form. Evidence of the ways in which prose-forms shape rhetoric follows.

Firstly, my study has uncovered variations of the traditional usage of marked citation and a predominance of varied rhetorical strategies dependent upon unmarked quotations, generally, in creative prose-forms in the study sample. These discoveries suggest that the rhetorical functions of intertextual-rhetorical intersections function as allusions; and, thus, are dependent, to varying degrees, on readers' expertise. To further illustrate this point, authors of literary texts rely upon figurative language and literary devices, such as allusions, to communicate themes more or less related to the overall authorial or rhetorical position being presented. In this sense, allusions, as predominantly unmarked quotations, contribute at various stages to the construction of the overall point(s) of a literary text. Hence, the narrative structure inherent in most literary texts, in combination with the figurative language inherent in literary texts both shape and enable the rhetorical use of allusions as intextual references. As literary texts, the student-generated creative responses in the representative sample rely upon a narrative structure and figurative language to construct rhetorical positioning via literary devices and rhetorical strategies such as allusions or unmarked intertextual-rhetorical intersections, repetition, and so forth. The fact that creative prose-forms in general rely upon the narrative communicative mode is, itself, a reflection of the influence of prose-form on rhetoric; that is, creative prose-forms rely upon the narrative structure to communicate rhetorical positioning.

As generally noted, narrative is the most common communicative mode in the creative prose-forms analyzed in this study; however, the nature of language within this communicative mode, for the most part, ranges in that it can be classified as figurative, poetic, conversational, reflective and persuasive. To re-state, these specific types of language encourage specific uses of intertextuality which in combination with the textual patterns of creative prose-forms create rhetorical spaces for examinees to embed complex and simultaneous rhetorical positions. Overall, these reflexive relationships suggest that creative prose-forms shape the nature of language, and the language of the analyzed prose-forms in this study dictates what is intertextually possible.

Although overall, the narrative mode is the major rhetorical vehicle in creative prose-forms in this study, the language that facilitates the narrative mode varies according to prose-form which begs the question: what is the reflexive relationship among prose-forms and language use? This question can also be re-framed as: when examinees choose a specific prose-form, are they also choosing a language type? Although human communication is simultaneous and complex, systemic functional linguists (Halliday, 2004) argue that language is designed for "relating experience", "creating interpersonal relationships," and "organizing information" (Eggins, 2004, p. 111). The latter communicative function that refers to the organization of information, in the context of written communication, assumes genre as a textual organizing structure. Systemic functional linguists (Eggins, 2004; Halliday, 2004; Martin, 1985) further claim that genre influences language register[49] which, at lowest end of text, affects the structure of lexico-grammar. This general systemic functional theoretical perspective in combination with generic theories earlier described suggests that reflexive relationships exist among genres (prose-forms) and language choice. Creative prose-forms analyzed in this chapter further substantiate these theoretically-based insights.

Generally, letters and diary-journals exhibit reflective language and a conversational register while story prose-forms contain ranging percentages of figurative and conversational language. Although both multiple-entry diary-journals and letters contain varying degrees of reflective language, examinee-generated letter prose-forms tend to contain a greater percentage of persuasive language. The increased presence of persuasive language may be a reflection of the influence of whole-text structure since fictive letter prose-forms communicate to a dual audience. This dual audience consist of a primary one as the imaginary letter-recipient, and a secondary one, which in the context of this study, is teacher-markers. In other words, fictive letter-writing personas are describing and presenting their particular viewpoints of their surrounding situations, conditions and so forth to both the imaginary and "real" audience. Although my study does not focus on the nature and role of language in creative prose-forms, it does focus on the nature of intertextual-rhetorical intersections engendered, perhaps by the nature of language in analyzed creative prose-form types. Additional evidence of persuasive language in letter prose-forms in the representative sample is exemplified by the presence of societal voices or insights precariously related to the written examination prompt and ETs. This evidence, predominant in examinee-generated letters suggests a reflexive relationship among language, rhetoric and letter prose-form. In short, and based on these prose-form shaping features, one should anticipate the presence of persuasive language and critical discussions of societal events or conditions in letter prose-forms.

---

[49] The term *register* refers to the *field*, *tenor* and *mode* of communication (i.e. narrative, non-narrative). The term *mode*, according to Eggins (2004) is related to grammatical patterns related to *Theme* while the concept of *field* reflects *ideational* meaning which are embedded in grammatical patterns as *Transitivity* and *Clause Complex*. The term *tenor* describes interpersonal meanings reflected by grammatical patterns related to *Mood*.

Although story prose-forms contain substantial amounts of poetic language, examinee-generated multiple-entry diary-journals also feature poetic literary devices that have rhetorical functions that reinforce the purpose of diary-journals (as self-reflective) and construct rhetorical positions in relation to ET-related discourses. Like letter prose-forms, fictive diary-journal prose-forms, for the most part, rely upon dual audiences;

however, unlike letters, diary-journals communicate self as audience (represented as Dear Diary). The whole-text structures of diary-journals also communicate self-reflection which relies upon expressive and emotive language. Similarly, the whole-text structures of examinee-generated multiple-entry diary-journals shape the nature of language, and as identified in this study, shape the nature of intertextuality that communicates rhetorical positioning. Further discussion as to other rhetoric-shaping textual features of diary-journals will be discussed later in this chapter.

Comparatively speaking, story prose-forms rely the most heavily upon figurative language which perhaps, is a reflection of the predominance of numerous multi-directional and multi-layered unmarked quotations and the rhetorical strategy that is almost exclusive to story whole-text structures: intertextual blending. Firstly, figurative language is fertile ground in which to embed multi-directional and multi-layered intertextual-rhetorical intersections. Secondly, *blending* these rhetorically-condensed intertextual-rhetorical intersections that simultaneously focus toward more than one ET is yet another rhetorical strategy facilitated by figurative language exhibited by examinee-generated stories. From a personal perspective, the blending of intertextual connections in the poetic language of stories adds a lyrical quality to these examinee-generated responses which, quite frankly, made them delightful to read. From the perspective of classroom teachers and writers, the option of reading and writing rhetorically-focused story prose-forms offers a refreshing reprieve from the plethora of expository writing common at the upper levels of high-school.

Of additional interest, and unlike story prose-forms, the language of examinee-generated multiple-entry diary-journals, at times, resembles the fragmented and lyrical structure associated with poetry—perhaps, a reflection of the fragmented nature of its textual pattern. However, further and future studies are required to both interrogate this claim and any other variations of language-use related to specific assessment-generated prose-forms. What is evident, however, is that language influences the nature of intertextuality. What is further evident is that the nature of intertextuality varies in story, letter and diary-journal prose-forms analyzed in this study.

Intertextual-Rhetorical Intersections in Specific Creative Prose-Forms

Examples of intertextual-rhetorical intersections in creative prose-forms have previously been briefly discussed; however, in this section, the nature of intertextuality in will be probed according to its relationship with the whole-text structures of analyzed creative responses in the study's representative sample. In general, creative prose-forms offer numerous opportunities for examinees to embed intertextual features within the settings of their creative responses. This embedding often functions rhetorically to align with, counter or question ETs' discourses.

Letters, in particular, necessitate that contexts, such as setting and relationships, be established immediately—a reflection, perhaps, of the brevity of their textual structures. Inserting intertextual-rhetorical intersections at the beginning of responses, in combination with what has been earlier described as intertextual repetition are rhetorical strategies designed to ensure that readers are immediately aware the setting, characters and relationships. For example, Mary's living circumstances are questioned in numerous examinee-generated letters in which fictive letter-writing persons interrogated literacy in relation to poverty in developing countries (i.e. infrastructure issues such as lack of educational facilities, access to education, sanitation, and so forth).

As described in the section on *intertextual repetition*, letter prose-forms particularly display frequent intertextual connections that tend to be condensed within two to four consecutive sentences. These sentences contain variations of the same idea or point which, for the most part, are quotational variations of the written examination prompt. These variations of the written examination prompt also tend to be distributed in the final paragraphs of letter responses. To stress the saliency of this repetitive strategy in a letter that tends to be shorter in length than other prose-forms, paraphrases of the written examination prompt often occur in three or consecutive sentences[50]. Hence, letter prose-forms exemplify a distinct form of intertextual repetition and a distinct placement of intertextual-rhetorical intersections that rhetorically function to establish settings, characters and relationships. The combination of distributing and condensing frequent intertextual connections at the beginning and near the end of letter responses is an obvious rhetorical boosting device related to the whole-text structure of letters.

In addition to the strategic placement of intertextual repetition, the use of point-of-view as a strategic intertextual-rhetorical intersection is also prevalent in many examinee-generated prose-forms. Points-of-view are popular intertextual-rhetorical sites within examinee-generated stories and multiple-entry diary-journals; however, as a rhetorical strategy, they are surprisingly minimal in fictive letter prose-forms. The minimal use of point-of-view, as a strategic intertextual-rhetorical intersection in examinee-generated letters, is perplexing since, literature on diary and letter fiction describes the manipulation of the primary and imaginary audience as an effective literary device (Phelan, 2005; Abbott, 1984). On the other hand, the absence of such a literary strategy could be a reflection of writing proficiency (i.e. student-writing as compared to professional writing). Further quantitative analysis of a larger sample of prose-forms with dual audiences is required to substantiate this claim fully.

---

[50] See Chapter Four, page 115 - 134 for examples.

Generally, creative prose-forms offer rhetorical spaces from which examinees can explore the power of point-of-view in writing. Numerous story prose-forms were told from the perspective of Mary. Diary-journals were written from the viewpoints of Mary and Apollo 17 astronauts. Letters were written from the point-of-view of the narrator of the poem. Stories written from a third person point-of-view created opportunities for characters to be rhetorically situated in relation to themes and events within ETs. In sum, the strategic placement, repetition and use of intertextual-rhetorical intersections to establish context (i.e. setting, characters and relationships), in tandem with the literary strategy of point-of-view are rich intertextual sites for constructing rhetorical positions. These are four rhetorical strategies exhibit the reflexive relationships among whole-text structures and the nature of intertextuality. Moreover, these rhetorical strategies within examinee-generated letter letter and diary-journal prose-forms, analyzed in this study, illuminate the ways in which prose-forms contribute to the shaping of rhetorical positioning.

The nature of intertextual repetition, as a rhetorical strategy, has been described in letter prose-forms. Repetition is also present in story prose-forms; however, this repetitive strategy tends not to be, as in examinee-generated letters, consecutive and condensed paraphrased sentences from an ET or of the written examination prompt but single lexicon or phrases from various ETs. As in letter prose-forms, specific unmarked snippets or original lexical items also tend to appear in one or more consecutive sentences; however, they may also be distributed throughout an examinee's story response. The distribution or proximity of unmarked pre-text or snippets has a synergistic effect that magnifies the rhetorical function of each individual lexicon. Of additional interest is that, in isolation, these unmarked quotations, as snippets of pre-text, tend to be echoes or traces of ET themes and events and so forth; hence, the rhetorical effect of condensing these unmarked quotations with limited intertextual intensity diminish the possibility that these rhetorical-intertextual intersection will be missed.

Unlike other examinee-generated prose-forms, particularly essay prose-forms, story prose-forms contain numerous examples of the *blending* of intertextual references toward the examination prompt and more than one ET, simultaneously, within sentences, paragraphs and throughout the whole-text structure of an examinee-generated story. The blending of intertextual connections and intertextual-rhetorical intersections toward different ETs manifests as not only as unmarked quotation in the form of snippets of original pre-text, but as transformed quotations that parallel, counter and echo ET discourses. As earlier noted, these unmarked intertextual-rhetorical intersections may be interwoven into one sentence, one paragraph or throughout a creative response. As also earlier noted, although some diary-journals and letters contain intertextual blending, generally, examinees writing story prose-forms rely the most heavily upon this rhetorical strategy—evidence, perhaps, of the rhetorical-shaping nature of story prose-forms or the whole-text structure of stories.

Story prose-forms overwhelmingly display the elaborate interweaving of major and minor themes, characters, events, actions and settings from various ETs. This creative re-configuration of aspects of ETs is made possible through figurative language which facilitates the use of unmarked quotations (as both original pre-text and paraphrases). Intertextual blending also enables simultaneous and multiple rhetorical positioning toward more than one ET—an example of the nature of intertextual-rhetorical intersections within creative prose-forms in general, but particularly in story prose-forms that accumulatively present resolved and unresolved rhetorical positions. In other words, numerous rhetorical positions may be represented in examinee-generated stories that do not exhibit a clear or an overall concluding rhetorical stance. These phenomena likely result from the narrative structure of stories which capture, as many other creative prose-forms, a moment in time.

If we relate blending, as a rhetorical strategy, to the nature of intertextuality in story prose-forms, it becomes apparent that the whole-text structure shapes the nature of rhetoric in story prose-forms. For instance, echoes appear to be more prevalent in examinee-generated stories as compared with letter and diary-journal prose-forms. Unlike other creative prose-forms analyzed in this study, echoes, as blended intertextual connections in examinee-generated stories may be descriptive and intertextually active but, paradoxically, may be of little rhetorical value at intratextual levels. This type of intertextual-rhetorical blending, therefore, seems superfluous to the rhetoric within the response, but an appropriate strategy within assessment-generated writing. Further comparative research of the specific and varying rhetorical effects of blended echoes is needed to illuminate their presence, function and rhetorical value in assessment-generated, classroom and recreational student-writing.

What is clear is that simultaneously blending intertextual connections from various ETs exhibit the often subtle complexity of rhetorical strategies in story prose-forms. What is also clear is that intertextual blending is a rhetorical feature predominant in examinee-generated stories. Further detailed comparative study could verify the precise degree of specific intertextual-rhetorical strategies within specific prose-forms; however, findings in my study suggest that story prose-forms exhibit the highest degree of intertextual blending while examinee-generated letter prose-forms display the highest degree of condensed intertextual repetition. Findings in this study further suggest that a correlation exists between the degree of fantasy or imaginative events, characters, and so forth, and the degree of reliance on intertextual blending to present rhetorical positioning. The total of these findings in my exploratory and descriptive study is a framework for future studies in these areas.

In addition to intertextual and rhetorical shaping features of the whole-text structures of examinee-generated letters and story prose-forms, the strategic textual placement of intertextual-rhetorical intersections in salutations and closings of letters, the varying nature of intertextual repetition in both letter and story prose-forms, and the prevalence of intertextual blending stories, temporality is another specific feature of creative prose-forms that shapes rhetorical positioning, particularly in examinee-generated multiple-entry diary-journal prose-forms.

Before continuing this line of inquiry, the role of an assessment context warrants discussion. Firstly, the PRTA directives in the current and previous grade 12, ELA 30-1 examinations demand that intertextual connections are not only present but, that they are also relevant to the internal rhetoric of all examinees' responses. Secondly, and specific to the January 2006 ELA 30-1 written examination prompt that focuses on perceptual change, the temporal nature of both change and the narrative mode itself shapes the various ways that examinees can *show* the experience of perceptual change as compared to *telling* or talking about the process and results of change. To further illustrate that some prose-forms are better suited to experiential content than others is the appearance of persuasion in examinee-generated letter prose-forms. Letter prose-forms contain content that exhibits the experience of perceptual change, but to a lesser degree than story and multiple-entry diary-journal prose-forms. Conversely, examinee-generated story and diary-journals implicitly *show* as compared to explicitly *tell* about perceptual change. Further quantitative study or focused content-analysis of a significantly smaller sample of prose-forms, however, could further substantiate or refute my perception of more persuasive language in letter prose-forms, and greater experiential content in examinee-generated story and multiple-entry diary-journal prose-forms. What is relevant is that the following discussion of the way in which whole-text structures communicate temporality is limited to the nature of multiple-entry diary-journals in this study. This constraint is due to the nature of the January 2006 ELA 30-1 written examination prompt and ETs focus on the process and results of experiences related to changes in ones' perceptions.

Temporality, however, is a distinctive element of the whole-text structures of creative prose-forms within my study's representative sample. For example, temporality in short stories allows examinees to travel back in time or into the future, which are effective rhetorical strategies that acknowledge perceptual shifts and that are more difficult to incorporate in essay prose-forms. In a similar manner, multiple-entry diary-journals rely upon the ability of their creators to move back and forward in time. In addition, examinee-generated multiple-entry diary-journals include the temporal structure of narrative and a whole-text structure that encourages the strategic placement of intertextual connections in the dates of individual entries within one diary-journal—the latter being a reflection of the rhetorical-shaping nature of a specific textual pattern (multiple entries) associated with diary-journals. Strategic placement of dates is a strategy apparent in letter prose-forms as well. For instance, dates in examinee-generated letters may function intratextually as they simultaneously send rhetorical signals to teacher-markers. This type of intertextual connection tends to correlate with point-of-view—another rhetorical device associated with story, letter and diary-journal prose-forms in the representative sample. However, multiple-entry diary-journal entries examined in this study display an increased prevalence of intertexually-charged dated entries (i.e. dates associated with the 1972 Apollo space mission).

In addition, the temporal spaces between diary-journal entries (also conceptualized as the absent information), or alternately expressed as the information within the temporal space between entries also communicates rhetorical positioning. In the context of the January 2006 examination, the temporal space between multiple entries communicates the stages of perceptual shifts by highlighting the differences in perspectives in consecutive diary-journal entries. These phenomena directly reflect the communicative function of diary-journals, and reinforce the influence of this textual pattern or whole-text structure on both the nature of intertextuality and rhetoric within examinee-generated multiple-entry diary-journals.

Temporality in these creative prose-forms further facilitates rhetorical positions that suggest perceptual change is not a finite, but an on-going process. For example, an underlying assumption of the whole-text structures of diary-journals is that additional entries will follow. This temporal assumption carves rhetorical space for examinees to show both the experience of this process and the possible self-reflection involved. In addition, examinees favouring journal-entries can leave issues unresolved which is a rhetorical position itself.

Moreover, all creative prose-forms with varying degrees of temporality communicated in their whole-text structures, similarly, create rhetorical space for alternate discourses. For example, the textual format of a letter is conducive to explaining new insights, since letters assume that an update or description of the letter-writer's current condition and situation will be included. In explaining new insights to the primary and imaginary audience to whom the letter is being written, readers in the secondary audience (i.e. teacher-markers evaluating the fictive letter) become aware of the explicitly-stated and unstated beliefs of persona letter-writers. The temporal structure and communicative functions inherent in letters, thus, allows for either constant rhetorical positioning (unchanged rhetorical positioning that is either consistently aligned or counter to ET discourses), or shifts in rhetorical positioning (i.e. changes in previous perspectives, beliefs and so forth). In sum, fictive letter-writing personas often explicitly state their previous perceptions which allow for the temporal contrasting of these previous perceptions to current ones.

Similarly, the temporal nature of stories and journal-diaries creates rhetorical space in which alternate rhetorical positions toward the written examination prompt and various aspects of ETs is considered at various temporal stages within responses. Questioning the rhetoric embedded in ETs and particularly the written examination prompt requires a certain amount of courage in high-stakes assessment—particularly, if what is being questioned is related to minor aspects or themes of ETs. The risk entails being able to clearly communicate alternate rhetorical positions, and finish a creative response in the assigned time. Risk, however is minimized in creative prose-forms because alternate or counter rhetorical positions can be considered, rejected, accepted or partially integrated or transformed before examinees commit to a final and probably aligned rhetorical positions. In addition, the narrative and temporal structure embedded in these two examinee-generated prose-forms, multiple-entry diary-journals and stories, enable examinees to consider various rhetorical positions toward more than one ET, simultaneously. These forms of intertextual features and rhetorical strategies become increasingly evident in whole-text structures such as stories with greater degrees of both figurative language and imaginary events and multiple-entry diary-journals with pronounced temporal and fragmented (multiple-entries) textual patterns, and a prevalent amount of emotive language.

The presence of societal and critical discourses in letter prose-forms as compared with other creative prose-forms is another distinct feature that suggests prose-form shapes the nature of rhetoric. As earlier discussed, letter prose-forms tend to exhibit higher degrees of persuasive language which supports critique. The combination of self-reflection in relation to societal discourses and spiritual or philosophical wonderings in diary-journal prose-forms is distinct and, also, a reflection of influence of genre or prose-form on the nature of writing and rhetoric. Moreover, multiple-entry diary-journals overwhelmingly appear intended to be both written and read by the self; that is, the audience is self—another feature of diary-journal prose-forms that shape the nature of rhetoric at intratextual levels. In contrast, the absence of societal discourses and philosophical wonderings in story prose-forms further supports the idea that whole-text structures shape both the nature of intertextuality and rhetorical positioning within specific examinee-generated creative prose-forms. To restate, blending and multi-layered and multi-directional intertextual-rhetorical intersections prevalent in story prose-forms are but another example of the ways in which prose-forms facilitate examinees communicative purposes. More precisely, multi-layered and multi-directional qualities of intertextual-rhetorical intersections within examinee-generated story prose-forms, more so than letters and multiple-entry diary-journals, exhibit enable simultaneous aligned and counter rhetorical positions.

Another approach to viewing the rhetorical shaping features of specific creative prose-forms are the instances when prose-form choices conflict with their rhetorical content. The best examples of whole-text structural conflicts are two examinee-generated creative prose-forms that, according to the information on their initial planning pages, identify "newspaper" columns and articles as their prose-form of choice. Although not analyzed within this thesis, these two newspaper articles left me wondering why these examinees thought their responses were news articles since the language, register and organization of the responses simulated both essay textual patterns and content. A third response that contained IPP information that named "newspaper article" did reflect the textual pattern, language patterns and organization of information is columns apparent in newspapers—an effective choice of a visual textual pattern which immediately communicates both the nature of its prose-form and its content. What is distinguishing is that the latter examinee-response exhibits linguistic and rhetorical signs that indicate the examinee-writer is aware of the conventions of newspaper articles. In other words, the textual and visual pattern in addition to the language register and internal content organization of the student-generated article resemble authentic newspaper articles.

Further evidence of the rhetorical-shaping features of creative prose-forms in the representative sample was indicated by conflicts among my text-analysis appraisal of story prose-forms, and examinees' evaluations of their prose-form choices. Thes categorizational conflicts (see Chapter Three) not only suggest the misalignment of prose-form choice and content but, they also highlight possible terminological and generic confusion. Specific to story and personal essay prose-forms, ELA students would benefit from classroom instruction of what constitutes a narrative, a story and anecdotal evidence. Moreover, discussions surrounding the use of rhetorical strategies within the various sub-categories of short stories such as highly imaginative short-stories (i.e. fantasy, science fiction) and personal or believable short-stories (realism) would benefit students. As well, classroom instruction based on a range of authentic prose-form models would clarify the distinctions among a narrative, anecdotal evidence and a story.

Regarding other creative prose-forms analyzed in this study's representative sample, the textual patterns of letter prose-forms are consistent while the textual patterns of diary-journal prose-forms are not. Firstly, although information on the initial planning pages of examinee-responses differentiate between diaries and journals, the textual patterns and content of many responses do not clearly reflect generic boundaries. Firstly, both journals and diaries may consist of either a single-entry or multiple entries. Secondly, both journals and diaries may or may not contain dates. Finally, both journals and diaries may have opening and closing salutations. Based on these similarities and on the range of content and language use in single-entry diaries and journals, and the consistent patterning of multiple-entry diaries and journals, the two categories were conflated in this study into the category labeled diary-journal prose-forms. In addition, the consistency of the textual patterns of multiple-entry diary-journals and the pragmatic need to limit the number of diary-journals to be analyzed led to the exclusion of diverse single-entry responses.

Single-entry journals and diaries are worthy of study, particularly a study of the conflict among language, intertextual-rhetorical connections and prose-form. To illustrate, some single-entry journal-diaries contain few if any narrative features and, thus, function communicatively like non-narrative critical essays. Others contain communicate function and textual patterns associated with personal essays. As a reader, I was left wondering why the examinee thought his or her response was a diary rather than an essay. On the other hand, it appears that in general, generic blurring among diary and journals exists in much of the literature, in encyclopedias and dictionaries, and on the internet.

Despite the lack of clarity between the terms *journal* and *diary* and the diversity of content and form in single-entry diary-journals, as a whole, diaries and journals appear to be prose-forms that defy generic conformity. Hellbeck (2006), who researches published diaries, memoirs and letters written during the Stalin-regime, describes both the illusive nature and diversity of diaries in the following manner:

> Some diaries could be read in an afternoon; others were thousands of pages long. Some were dreary and bland; others brimmed with confessions both heartrending and chilling. And while some diarists never examined their inner worlds, the ones I found myself reading with mounting interest often asked themselves who they were and how they could change. These introspective and self-interrogating voices lie at the centre of this book where I explore what is meant by writing the word *I* in an age of a larger *We*. (p. xi)

This excerpt captures the diversity I also encountered in diaries' and journals' textual forms, lengths, contents and purposes. Additionally, Hellbeck's quotation refers to the presence of introspection and self-interrogation of diarists and journalists in society within memoirs, letters and diary forms—self, societal and philosophical interrogation evident in examinee-generated memoirs, letters and diary-journals. Moreover, Hellbeck's emphasis of the diversity of representation and content reflects the diversity of student-generated diaries and journals within an assessment context—undoubtedly prose-form variations that should be anticipated and that warrant future research.

To summarize this section, creative prose-forms support examinees' communicative and rhetorical purposes in a number of ways. The specific nature and strategic rhetorical use of intertextual connections within creative responses correlate with specific prose-forms; therefore, reflexive relationships exist among prose-forms and the nature of their rhetoric.

Finally, results of this study suggest that the intertextual-rhetorical strategies within examinee-generated creative responses differ from critical and personal essay responses. Furthermore, the results of this study suggest that creative responses contain distinct intertextual connections that as distinctly function rhetorically at either, or both, intra-textual and intertextual levels. The narrative communicative mode and language within creative responses, generally, enable students to layer and condense meaning into multi-directional intertextual-rhetorical intersections. In addition, the temporal structure inherent in both the narrative mode and the textual patterns of specific prose-forms, such as diary-journals and stories, further enables students to rely on temporally-based rhetorical strategies to construct rhetorical positioning at various stages within their responses. In sum, the nature of the language, the temporal structure inherent in the narrative mode in combination with the temporality of prose-forms' textual patterns collectively shape the nature of the rhetoric in examinee-generated creative responses. However, further content analysis of the ways in which examinees position themselves (in relation to ETs) within individual responses and collectively in prose-forms is required to verify, not the nature of rhetorical positioning in relation to intertextuality, but its specific content.

Moreover, specific prose-forms contain rhetorical spaces for imaginary, self-exploratory, critical, societal and philosophical voices. The appearance of this type of content in rhetorical spaces was both surprising and encouraging since they are generated in a high-stakes assessment context. For example, many diary-journal responses consider the self in relation to society. Many diary-journal writers consider human-kind's place in relation to the planet earth and the universe. Both letter and diary-journal writers question how things could be different at various levels of civilization—how things could be better. Not only are these rhetorical features related to prose-form choice, they also exemplify the critical thinking skills encouraged by the Alberta Education curricular document, the *Program of Studies*. Additionally, the creative responses analyzed in my study exhibit how multi-directional thinking is possible. Finally, research on creativity suggests that creative thinking enhances problem-solving (Halpern, 2003; Csikszentmihalyi, 1996): a cognitive skill of value throughout one's life. In sum, a plethora of reasons exist for the inclusion of creative written forms of expression in high-stakes assessment.

Considerations for Educational Stakeholders

From a research perspective, many of the intertextual-rhetorical intersections described in this study suggest that examinees simultaneously addressed the written examination prompt, identified and transported, as supportive evidence, appropriate sections or phrases from ETs before embedding them in equally appropriate locations within their creative response. These steps not only highlight the reading, critical thinking and composition skills involved but also, the possible underlying cognitive and creative processes supporting the construction of rhetorical positioning in creative responses. Further research specifically focused on the writing and cognitive processes involved while formulating rhetorical positioning in creative responses warrants further study. In addition, the frequency and distribution of quotational transformations in specific creative prose-forms is yet another area for quantitative research. In addition, content analysis of the nature of rhetorical positioning in specific creative prose-forms may provide further insight into the relationship among intertextuality, rhetoric and creative prose-forms.

Having discussed the nature and rhetorical complexity of intertextual connections in examinee-generated stories, letters and multiple-entry diary-journals, in addition to numerous recommendations for future research, does not assume that teacher-markers struggle with the evaluation of the rhetorical rigour of creative prose-forms. Classroom teachers often intuitively and holistically recognize the "argument" or rhetoric that is grounded in intertextual connections, within creative forms and reader-response types of writing. The results of this study provide additional text-linguistic evidence and, hence, additional evaluative tools for both classroom teachers and teacher markers. In other words, in addition to intuitive and holistic evaluation of creative prose-forms, a text-linguistic and intertextual approach which unravels creative prose-forms' rhetoric provides a systematic and accountable method for grading examinees' responses. In addition, text-linguistic analysis of intertextual-rhetorical connections, such as the one described in my study, provides a concrete method and pragmatic evaluative approach that can be efficiently addressed during the professional development of classroom teachers and examination evaluators.

Debate as to the value of expository, persuasive and expressive writing continues (Bartholomae, 2005; Elbow, 2005). Within these categories, theoretical debate continues as to the value of the five-paragraph essay (Carter, 2005); yet, the five paragraph essay continues to be the major textual pattern generated in composition classrooms (Hairston, 2005). Perhaps its resilience is a reflection of the ways in which high-stakes assessment shapes and narrows curriculum. On the other hand, perhaps the template-approach to genre is at the heart of pedagogical controversies surrounding the explicit teaching prose-forms in the classroom.

Based on these dynamics and controversies, I hesitate recommending the explicit teaching of creative prose-forms[51]. In short, I fear that the numerous pressures on classroom instructors may facilitate a template-approach to writing creative prose-forms—theoretical and ethical dilemmas that undermine the nature, expressive purpose and emotional value of creativity, not to mention, the perceived freedom and fun for many students who partake in the writing of creative prose-forms. On the other hand, if left unaddressed, there are increased chances that these template-induced fears will be realized. Perhaps less of a focus on textual pattern and more of a focus on the clarification of the intentions supporting prose-forms would be beneficial. For example, why does one write a letter? Why would you keep a diary? What are the possibilities or benefits of writing letters? What kind of information appears in newspaper articles and how is this information organized? How has technology affected letter, diary and story prose-forms?

---

[51] For a detailed discussion of classroom practices and teacher and students' responses to the grade twelve, ELA 30-1examination, see Slomp (2007).

I am not suggesting that creative prose-forms are superior to essay prose-forms or that they replace academically-sanctioned forms of writing. However, based upon the variety of intertextuality and its accompanying rhetorical complexity, I am suggesting that creative prose-forms offer rhetorical opportunities for students to imagine. Imagine alternate possibilities. Imagine themselves in relation to society. Imagine how the human race could create a better or more compassionate world. Imagine students' imagining as they address teacher-directed or examination-directed prompts! I am wondering if creative prose-forms are alternate forms of expression that can help students' formulate their thoughts. As discussed earlier, research suggests that nurturing creativity helps individuals' problem-solve at all stages of life. Research also suggests that professionals benefit from story and journal writing. Research suggests that journals benefit adult learners.

I am also imagining the possible holistic benefits of writing creative prose-forms. Research indicates that creative forms of writing can be self-exploratory and potentially healing (Hunt, 2004; Thompson, 2004; Wright, 2004; Schiwy, 1996). I am wondering if there is room in education to consider the benefits of writing activities that develop the whole-student as compared to one-part of the student. I am wondering about the role of creative prose-forms in this ethical and holistic endeavor. I am wondering about the differences and similarities between classroom writing and examination writing. In short, I am creatively wondering.

Many areas of research as to the nature of an ELA examination database that considers creative texts are possible. Many of these opportunities have been discussed within this chapter and within previous chapters. Below is a list of additional research wonderings.

1. Are there any correlations between the two assignments in Parts A and B of student-generated responses? If so, what are the correlations?
2. Do themes in the first assignment re-surface in the second assignment and if so, how so and for what communicative and persuasive purpose?
3. Are there linguistic features (including prose-forms) within student-generated text that correlate with gender?
4. What are the influences of rural and urban contexts on student-generated text? How do these influences manifest linguistically?
5. What societal discourses appear in examinee-generated texts? How do these discourses affect examinees' overall rhetorical positioning in relations to the written examination prompt?

Re-visiting the Study-Findings

Based on the results of this text-linguistic analytic study, there are clear relationships among intertextuality, rhetoric and prose-form in creative responses generated in a high-stakes examination context. The nature of the language within creative responses allows for the embedding of semantically multi-layered and multi-directional intertextual connections toward the Examination Texts and the written examination prompt. In general, the narrative rhetorical mode and the whole text-patterns of creative prose-forms allow for both rhetorical and temporal meanderings toward final or overall rhetorical positionings.

Another feature is that intertextual linguistic features at multiple levels of and at various sites within examinee-generated texts contribute significantly to the construction of rhetorical positions in prose-forms that are creative as compared to a critical or personal response[52]. The semantically multi-layered and multi-directional intertextual-rhetorical intersections function, with varying intertextual and rhetorical intensity, at either or both the intertextual and intratextual level of examinee-generated responses. In sum, creative responses demonstrate specific and rhetorically-strategic use of intertextual connections. Although the nature of intertextuality is common among creative prose-forms, individual prose-forms contain varying intertextual-rhetorical sites as well as varying degrees of intertextual-rhetorical strategies.

These findings suggest that reflexive relationships exist among the nature of the rhetoric and the prose-form of choice. For example, specific prose-forms as collectives exhibit distinct voices or rhetorical positions that are either exist outside of or are extensions of ETs' discourses. These discoveries further suggest that the textual patterns of specific creative prose-forms open rhetorical spaces for examinee-writers to embed aligned and counter rhetorical positions toward multiple layers of ET text. Of additional interest is that aligned, counter and alternate rhetorical positions may exist simultaneously and may remain unresolved.

The results of this study open research spaces for me and future researchers. Additionally, the results of this study provide valuable information for assessment and curricular designers who are dedicated to creating and, perhaps, improving evaluative tools for creative responses. For classroom teachers, awareness of the ways in which intertextual connections function rhetorically will contribute to equitable marking and sound classroom pedagogical approaches to writing creative responses. Hopefully, this study further supports the opening of creative space in the ELA classroom for students to not only experiment with writing creative prose-forms, but to enjoy the creative process of experimenting with the various ways to voice their ideas. Is it possible to consider a creative space reflective of both curricular and high-stakes assessment practices—a writing space where students can simply enjoy expressing and experimenting with their ideas through creative prose-forms that may or may not be assessed? Creative prose-forms are not substitutes for more academically-sanctioned forms of writing such as the critical and literary essays but equal curricular partners. If ELA curricular goals are to engage students in learning as they foster critical thinking skills, then I suggest creative forms of writing are beneficial for both creative prose-form readers and writers. If a high-stakes examination reinforces curricular goals, provides examinees with more varied response-type options and, thus, encourages the inclusion of creative forms of writing in high-school classrooms, then I suggest that the ELA 30-1 innovation (PRTA) is not only positive but considerate of the diversity among students' voices.

---

[52] Comparative and further research is needed, however, to substantiate this claim which is based on a superficial analysis of critical and personal responses that tend to be essay prose-forms.

Bibliography

Abbott, H.P. (1984). *Diary Fiction: Writing as Action*. London: Cornell University Press.

Ainsworth, S. & Hardy, C. (2004). Critical discourse analysis and identity: why bother*? Critical Discourse Studies, 1*(2), 225-259. Retrieved October 6, 2005, from http://www.metapress.com/media

Alberta Education. (2006). *A student guide*: *Preparing to write the English language arts 30-1 diploma examination in 2006-2007*. Retrieved September 15, 2006, from http://alberta.gov.ca

Alberta Education. (2006). *Marks, results, and appeals*. Retrieved on July 24, 2007, from www.education.gov.ab.ca/k_12/testing/diploma/dip_gib/09_Marks,_Results_&amp;_Appeals

Alberta Learner Assessment Branch. (n.d.). *English language arts 30-1 2005-2006 assessment highlights*. Retrieved February 23, 2007, from http://ednet.edc.gov.ab.ca/k_12/testing/diploma/highlights/English%20Language%20Arts%2030-1.pdf

Alberta Learning. (2006). *Program of studies*. Retrieved on January 6, 2007 at http://www.education.gov.ab.ca/k%5F12/curriculum

Alcoff, L. (1988). Cultural feminism versus post-structuralism: The identity crisis in feminist theory. In W. Kolmar & F. Bartkowski (Eds.), *Feminist theory: A reader* (2nd ed., pp. 426-437). New York, NY: McGraw-Hill Companies.

Anker, S. (2003). *Real essays with readings: Writing projects for college, work and everyday life*. Boston: Bedford/St. Martin's.

Atkinson, D. (2003). Writing and culture in the post-process era. *Journal of Second Language Writing*, *12*(1), 49-63.

Baer, E.R. (1996). Ambivalence, anger and silence: The civil war diary of Lucy Buck. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 207-219). US: The University of Massachusetts Press.

Baker, E.L., O'Neil, H.F., Jr., & Linn, R.L. (1993). Policy and validity prospects for performance-based assessments. *American Psychologist, 48*, 1210-1218.

Barnitz, J. G. (1986). Toward understanding the effects of cross-cultural schemata and discourse structure on second language reading comprehension. In P. L. Carrell, J. D. Devine & D. E. Eskey (Eds.), *Interactive approaches to second language reading* (p. 37-55). NY: Cambridge University Press.

Bartholomae, D. (1991). Writing with teachers: A conversation with Peter Elbow and Response. In M.E. Sargent & C. Paraskevas (Eds.), *Conversations about writing: eavesdropping, inkshedding and joining in* (pp. 171-190). Toronto: Nelson. (Reprinted from *College composition and communication, 46*, 1995).

Barton, E. (2004). Linguistic discourse analysis: How the language in texts works. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp.57-83). Mahwah, New Jersey: Lawrence Erlbaum Associates.

Bateson, D. (1994). Psychometric and philosophic problems in "authentic" assessment: Performance tasks and portfolios. *The Alberta Journal of Educational Research, XL*(2), 233-245.

Bazerman, C. (2000). Systems of genres and the enactment of social intentions. In A.Freedman & P. Medway (Eds.), *Genre and the new rhetoric* (pp. 1-22). London: Taylor & Frances.

Bazerman, C. (2004). Intertextuality: How texts rely on other texts. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp.309-341). Mahwah, New Jersey: Lawrence Erlbaum Associates, Inc.

Bazerman, C. & Prior, P. (2004). Introduction. In C. Bazerman & P. Prior (Eds.), *What Writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 1-11). Mahwah, New Jersey: Lawrence Erlbaum.

Belcher, D. & Liu, J. (2004). Conceptualizing discourse/responding to text. *Journal of Second Language Writing, 13*(1), 3-6.

Biays, J.S., Wershoven, C. & Larway, L. (2005; 2000) Along these lines: Writing paragraphs and essays. Scarborough, Ontario: Prentice-Hall Canada.

Blommaert, J. (2005). *Discourse: A critical introduction*. Cambridge: Cambridge University Press.

Bloom, L.Z. (1996). "I write for myself and strangers": Private diaries as public documents. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the Daily: Critical Essays on Women's Diaries* (pp. 21-37). US: The University of Massachusetts Press.

Bloome, D., Power Carter, S., Morton Christian, B., Otto, S. & Shuart-Faris, N. (2005). *Discourse analysis and the study of classroom language and literacy events: A microethnographic perspective*. Mahweh, NJ: Lawrence Erlbaum Associates.

Blum-Kulka, S. (1997). Discourse pragmatics. In T.A. van Dijk's (Ed.), *Discourse studies: A multidisciplinary introduction, 2*. London: SAGE. 38 – 64.

Bunkers S.L. & Huff, C.A. (1996). Issues in studying women's diaries: A theoretical and critical introduction. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 1-20). USA: The University of Massachusetts Press.

Boud, D. (2001). Using journal writing to enhance reflective practice. In L. English & M. Gillen (Eds.), *Promoting journal writing in adult education: 90. New directions for adult and continuing education* (pp. 9-18). San Francisco: Jossey-Bassey.

Britton, J. (1970). Participant and spectator. *Language and learning*. USA: Penguin Press, 97- 125.

Britton, J. (1988). A way with words. In M. Meek & C. Mills (Eds.), *Language and literacy in the primary school*, (pp. 7-14). London: Falmer Press.

Britton. J. (1992). *Language and learning* (2nd Ed.). London: Penguin Press.

Buell, M.Z., (2004). Code-switching and second language writing: How multiple codes are combined in a text. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 13- 33). Mahwah, New Jersey: Lawrence Erlbaum.

Burnham, P., Gilland, K., Grant, W., & Layton-Henry, Z. (2004). *Research methods in politics*. NY: Palgrave McMillan.

Carter, D. (2005). Five myths about writing. In M.E. Sargent & C. Paraskevas (Eds.), *Conversations about writing: Eavesdropping, inkshedding and joining in* (pp. 122-124). Toronto: Nelson of Thomson Canada.

Carter, M. (2007). Ways of knowing, doing, and writing in the disciplines. *College Composition and Communication 58*(3), 385-419.

Cazden, C. (1992). Vygotsky, Hymes and Bakhtin: From word to utterance and voice. *Whole language plus: Essays on literacy in the United States and New Zealand.* NY: Teachers' College Press, 190-207.

Checkett, L. & Feng-Checkett, G. (2002). *The write start with readings*. USA: Addison-Wesley Educational.

Chomsky, N. (1975). *Reflections on language*. NY: Pantheon.

Chomsky, N. (1986). *Language and thought*. NY: Praeger.

Chouliaraki, L. & Fairclough, N. (1999). *Discourse in late modernity: Rethinking critical discourse analysis.* UK: Edinburgh University Press.

Cixous, H. (1991). Coming to writing. In S.R. Suleiman (Ed.), *"Coming to writing" and other essays* (S. Cornell, D. Jenson, A. Liddle & S. Sellers, trans.) (pp. 1 - 58). London: Harvard University Press.

Cixous, H. (1993). *Three steps on the ladder of writing*. NY: Columbia University Press.

Clandinin, D.J. & Connelly, F.M. (2000). *Narrative inquiry: Experience and story in qualitative research.* San Francisco: Jossey-Bass.

Coe, R.M. (1994). 'An arousing and fulfillment of desires': The rhetoric of genre in the process era—and beyond. In A. Freedman & P. Medway's (Eds.), *Genre and the new rhetoric* (pp. 43 – 65). London: Taylor & Frances.

Cohen, E. (1992). Court testimony from the past: Self and culture in the making of text. In M. Kadar (Ed.), *Essay on life writing: From genre to critical practice* (pp. 83-93). Toronto: University of Toronto Press.

Connor, U. & Mbaye, A. (2002). Discourse approaches to writing assessment. *Annual Review of Applied Linguistics, 22*, 263-278.

Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention.* NY: First Harper Perennial.

DelliCarpini, M. & Gulla, A.N. (2006). Sharing stories and developing multiple perspectives in post-9/11 classrooms. *English Journal 96*(2), 47-51.

Delpit, L. (1995). The politics of teaching literate discourse. *Other people's children: cultural conflict in the classroom*. NY: The New Press, 152-166.

Delpit, L. (1995). Language diversity and learning. *Other people's children: cultural conflict in the classroom*. NY: The New Press, 48-69.

Devitt, A. (2004). *Writing genres*. Carbondale, Illinois: Southern Illinois University Press.

Dodds, J. & Jewinski, J. (2005). *The ready reference handbook: Writing, revising, editing* (3rd ed.). Toronto: Pearson Education Canada.

Dyson, A.H. (1997). The negotiating teachers: On freeing the children to write. *Writing superheroes: Contemporary childhood, popular culture, and classroom literacy* (pp.165-185). NY: Teachers College Press.

Edelman, G.M. (2006). *Second nature: Brain science and human knowledge*. USA: Yale University Press.

Elbow, P. (1991). Being a writer vs. being an academic: A conflict in goals and Response. In M.E. Sargent & C. Paraskevas (Eds.), *Conversations about writing: Eavesdropping, inkshedding and joining in* (pp. 178-190). Toronto: Nelson. (Reprinted from College Composition and *Communication*, *46*, 1995).

English, L. & Gillen, M. (2001). Introduction. In L. English & M. Gillen (Eds.) *Promoting journal writing in adult education: New directions for adult and continuing education* (pp. 1-8). San Francisco: Jossey-Bass.

Eggins, S. (1994). *An introduction to systemic functional linguistics*. London: Pinter.

Eubanks, P. (2004). Poetics and narrativity: How texts tell stories. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 13- 33). Mahwah, New Jersey: Lawrence Erlbaum.

Fairclough, N. (1992). *Discourse and social change*. Cambridge, UK: Polity Press.

Fairclough, N. (1999). In L. Chouliaraki & N. Fairclough (Eds.), *Discourse in late modernity: Rethinking critical discourse analysis.* UK: Edinburgh University Press.

Farr, R. & Beck, M.D. (2003). Evaluating language development. In J. Flood, D. Lapp, J.R. Squire, & J.M. Jensen (Eds.), *Handbook of research on reaching the English language arts* (2nd ed.), (pp. 590-599). Mahweh, NJ: Lawrence Erlbaum.

Fenwick, T. (2001). Responding to Journals in a Learning Process. In L. English & M. Gillen (Eds.), *Promoting journal writing in adult education:90. New directions for adult and continuing education* (pp. 37-47). San Francisco: Jossey-Bass.

Foucault, M. (1980). *Power/Knowledge: Selected interviews & other writings* (1972 1977). USA: Pantheon.

Fox, C. (1993). Sources of story material. In C. Fox (Ed.) *At the very edge of the forest: The influence of literature on storytelling by children.* (pp. 10-23). London: Cassell.

Freadman, A. (1994). Anyone for tennis? In A. Freedman & P. Medway's (Eds.), *Genre and the new rhetoric* (pp. 43-65). London: Taylor & Frances.

Freedman, A. & Medway, P. (1994). Locating genre studies: Antecedents and prospects. In A. Freedman and P. Medway (Eds.), *Genre and the new rhetoric* (pp. 1-22). London: Taylor & Frances.

Frow, J. (1990). Intertextuality and ontology. In J. Still & M. Worton (Eds.), *Intertextuality: Theories and practice* (pp. 45-55). Manchester, UK: Manchester University Press.

Fulwiler, T. (1982). The personal connection: Journal writing across the curriculum. In T. Fulwiler & A. Young (Eds.), *Language connections: Writing and reading across the curriculum* (pp. 15-33). USA: National council of Teachers.

Gee, P. (2005). *An introduction to discourse analysis: Theory and method* (2nd ed.). NY: Taylor & Francis Routledge.

Georgakopoulou, A. & Goutsos, D. (2004). *Discourse analysis: An introduction* (2nd ed.). Edinburgh: Edinburgh University Press.

Gill, R. (1995). Relativism, reflexivity and politics: Interrogating discourse analysis from a feminist perspective. In S.Wilkinson & C. Kitzinger (Eds.), *Feminism and discourse: Psychological perspectives.* (pp. 165-187). London: SAGE.

Giltrow, J. (1994). Genre and the pragmatic concept of background knowledge. In A. Freedman & P. Medway's (Eds.), *Genre and the new rhetoric* (pp. 155 - 177). London: Taylor & Frances.

Gunnarsson, B. (1997). Applied discourse analysis. In T.A. van Dijk's (Ed.) *Discourse studies: A multidisciplinary introduction (Volume 2).* London, England: SAGE. 285-313.

Hairston, M. (2005). The winds of change: Thomas Kuhn and the revolution in the teaching of writing. In M.E. Sargent & C. Paraskevas (Eds.), *Conversations about writing: eavesdropping, inkshedding and joining in* (pp. 124-134). Toronto: Nelson.

Hall, K.J., Vitanova, G., Marchenkova, L. (2005). *Dialogue with Bakhtin on second* *and foreign language learning*. Mahwah, New Jersey: Lawrence Erlbaum.

Halliday, M.A.K., (1973). The functional basis of language. In J. Webster's (Ed.), *On Language and linguistics* (pp. 298-323). London: Continuum.

Halliday, M.A.K., (2004). *An introduction to functional grammar* (3rd ed.). London: Arnold.

Halpern, D. F., (2003). *Thought and knowledge: An introduction to critical thinking.* Mahwah, NJ: Lawrence Erlbaum.

Harklau, L. (2003). Changing directions in second language writing research: A colloquium. *Journal of Second Language Writing, 12*, 151-179.

Heath, S.B. (1982). What no bedtime story means: Narrative skills at home and school. *Language in Society, 11*. Cambridge University Press, 49-57.

Hebel, U.J. (1991). Towards a descriptive poetics of *allusion*. In J.S. Petofi (Series Ed.) & H.F. Plett (Vol. Ed.), Intertextuality (Vol. Ed.), *Research in Text Theory:Vol. 15. Intertextuality* (pp. 135-164). Berlin: de Gruyter.

Hellbeck, J. (2006). *Revolution on my mind: Writing a diary under Stalin.* Cambridge: Harvard University Press.

Hiemstra, R. (2001). Uses and benefits of journal writing. In L. English & M. Gillen (Eds.), *Promoting journal writing in adult education: New directions for adult and continuing education* (pp.19-26). San Francisco: Jossey-Bass.

Hillocks, G. Jr. (2006). Middle and high school composition. In P. Smagorinsky (Ed.), *Research on composition: Multiple perspectives on two decades of change* (pp. 48-77). NY: Teachers College Press.

Hoffman, J.V., Paris, S.G., Salas, R., Patterson, E.,& Assaf, L. (2003). High-stakes assessment in the language arts: The piper plays, the players dance, but who pays the price? In J. Flood, D. Lapp, J.R. Squire, & J.M. Jensen (Eds.), *Handbook of research on teaching the English language arts* (2nd ed., pp. 619-630). Mahweh, NJ: Lawrence Erlbaum.

Holliday, R. (2004). Reflecting the self. In C. Knowles & P. Sweetman (Eds.), *Picturing the social landscape: Visual methods and the sociological imagination* (pp. 49-64). NY: Routledge.

Huckin, T. (2004). Content analysis: What texts talk about. In C. Bazerman & P. Prior

(Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 13- 33), Mahwah, New Jersey: Lawrence Erlbaum.

Huff, H.M. (1996). Textual boundaries: Space in nineteenth-century women's manuscript. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 1-37). USA: The University of Massachusetts Press.

Hunt, C. (2004). Reading ourselves: Imagining the reader in the writing process. In G. Bolton, S. Howlett, C. Lago and J.K. Wright's (Eds.), *Writing cures: An introductory handbook of writing in counseling and therapy* (pp.35-44). NY: Brunner-Routledge.

Hyland, K. (2000). *Disciplinary discourses: Social interaction in academic writing.* Singapore: Pearson Education Asia Pte.

Hyland, K. (2002). Genre: Language, context and literacy. *Annual Review of Applied Linguistics, 22*, 113-135.

Jack, J. (2006). Chronotypes: Forms of time in rhetorical argument. *College English 69*(1), 52-73.

Jackson, N.M. (2000). *Dance and intertextuality: Theoretical reflections.* In L. Doolittle & A. Flynn (Eds.), dancing bodies, living histories (pp. 218-231). Banff, Canada: Banff Centre Press.

Jorgensen, M. & Phillips, L. (2002). *Discourse analysis: As theory and method.* London: SAGE.

Kadar, M. (1992). Coming to terms: Life writing—from genre to critical practice. In M. Kadar (Ed.), *Essay on life writing: From genre to critical practice* (pp. 3-15). Toronto: University of Toronto Press.

Kagle, S.E. & Gramegna, L. (1996). Rewriting her life: Fictionalization and the use of fictional models in early American women's diaries. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 1-37). USA: The University of Massachusetts Press.

Kaplan, R.B. & Grabe, W. (2002). A modern history of written discourse analysis. *Journal of Second Language Writing, 11*, 191-223.

Kingery, D. (1996). Introduction. In D. Kingery (Ed.), *Learning from things: Method and theory of material culture studies* (pp.1-19). Washington: Smithsonian Institute Press.

Knoeller, C. (1998). *Voicing ourselves: Whose words we use when we talk about books*. Albany, NY: State University of New York Press.

Kristeva, J. (1996). *Julia Kristeva, interviews*. NY: Columbia University Press.

Lakoff, R. (1975). Language and woman's place. In W. Kolmar & F. Bartkowski (Eds.), *Feminist theory: A reader* (pp. 262-268). Toronto: McGraw-Hill.

Lazar, M. (2005). *Feminist critical discourse analysis: Gender, power and ideology in discourse*. NY: Palgrave-Macmillan.

Lazaraton, A. (2002). Quantitative and qualitative approaches to discourse analysis. *Annual Review of Applied Linguistics, 22*, 32-51.

Lebauer, R. (1988). How to deal with stress. *Learn to listen, listen to learn.* Englewood Cliffs, NJ: Prentice Hall Regents.

Lemke, J. (1992). Interpersonal meaning in discourse: Value orientations. In M. Davies & L. Ravelli, *Advances in systemic linguistics: Recent theory and practice* (pp. 82-104). NY: Pinter.

Lemke, J. (2003). Texts and discourses in the technologies of social organization. In G. Weiss & R. Wodak (Eds.), *Critical discourse analysis: Theory and interdisciplinarity* (pp. 130-150).UK: Palgrave Macmillan.

Limerick, P. N. (1994). Dancing with professors: The trouble with academic prose. *Current, 360*, 4 - 8.

Linn, R. (2000). Assessments and accountability. *Educational Researcher*, *29*(2), 4 -16.

Longman Dictionary of Contemporary English (3rd ed.). (2001). UK: Pearson Education.

Luke, A. (2002). Beyond science and ideology critique: Developments in critical discourse analysis. *Annual Review of Applied Linguistics, 22*, 96-110.

Madaus, G. (1994). A technological and historical consideration of equity issues associated with proposals to change the nation's testing policy. *Harvard Educational Review*, *64*, 76-95.

Matsuda, P., Canagarajah, A.S, Harklau, L. Hyland, K. Warschauer, M. (2003). Changing currents in second language writing research: A colloquium. *Journal of Second Language Writing*, *12*, 151-179.

Martin, J.R. (1985). *Factual writing: Exploring and challenging social reality.* Victoria, Australia: Deakin University.

Martin, J.R. (2000). Design and practice: Enacting functional linguistics. *Annual Review of Applied Linguistics, 20*, 116-126.

Mauranen, A. (2003). But here's a flawed argument: Socialization into and through metadiscourse. *Corpus analysis: Language structure and language use*. Amsterdam, Netherlands: Rodopi, 19-35.

McCarthy, M. (1991). *Discourse analysis for language teachers.* Melbourne, Australia: Cambridge University Press.

Meerloo, J.A.M. (1968). *Creativity and eternization: Essays on the creative instinct*. NY: Humanities Press.

Mehrens, W.A. (1998). Consequences of assessment: What is the evidence *Education Policy Analysis Archives* [Online serial], 6(13). Available on http://olam.ed.asu.edu/epaa Pages 29.

Michell, M.J., Teaching for critical literacy: An ongoing necessity to look deeper and beyond. *English Journal 96*(2*), 41-46.*

Miller, C. (1994). Genre as social action. In A. Freedman and P. Medway (Eds.), *Genre and the new rhetoric* (pp. 23-43). London: Taylor & Frances.

Miller, C. (1994). Rhetorical community: The cultural basis of genre. In A. Freedman and P. Medway (Eds.), *Genre and the new rhetoric* (pp. 67 - 77). London: Taylor & Frances.

Moore, A. (1996). Assessing young readers: Questions of culture and ability. *Language Arts, 73*, 306-316.

Muller, W.G. Interfigurality. A Study on the Interdependence of Literary Figures. In J.S. Petofi (Series Ed.) & H.F. Plett (Vol. Ed.), Intertextuality (Vol. Ed.), *Research in Text Theory: Vol. 15. Intertextuality* (pp. 101-121). Berlin: de Gruyter.

Mykland, L. (1992). From occupation to profession: The archivist's sense of identity. *Proceedings of the XIIth International Congress on Archives, Montreal 1992: The Profession of the Archivist in the Information Age* (pp. 1-13).

Mwangi, I.I. (1992). The government archivist in the information age. *Proceedings of the XIIth International Congress on Archives, Montreal 1992: The Profession of the Archivist in the Information Age* (pp. 1-7).

Nicolopoulou, A., McDowell, J. & Brockmeyer, C. (2006). Narrative play and emergent literacy: Storytelling and story-acting meet journal writing. In D.G. Singer, R. Golinkoff & K. Hirsh-Pasek (Eds.), *PLAY=LEARNING: How play motivates and enhances children's cognitive and social-emotional growth.* NY: Oxford University Press.

Nolte Temple, J. (1996). Fragments as diary: Theoretical implications of the *dreams and visions* of "Baby Doe" Tabor. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 72- 85). USA: The University of Massachusetts Press.

Orem, R.A. (2001). Journal writing in adult ESL: Improving practice through reflective writing. In L. English & M. Gillen (Eds.), *Promoting journal writing in adult education:90. New directions for adult and continuing education* (pp. 71-78). San Francisco: Jossey-Bass.

Osburg, B. (2003). A failure of the imagination. *English Journal 92*(2), 56-59.

Oxford Dictionary (n.d.). Retrieved April 20, 2007, from http://www.askoxford.com/concise_oed/journal?view=uk

Paley, R.S. (2001). *I writing: The politics and practice of teaching first-person writing.* USA: Southern Illinois University Press.

Pare`, A. & Smart, G. (1994). Observing genres in action: Towards a research methodology. In A. Freedman and P. Medway (Eds.), *Genre and the new rhetoric* (pp. 146-155). London: Taylor & Frances.

Parker, I. (1992). *Discourse dynamics: Critical analysis for social and individual psychology.* NY: Routlege.

Parker, J.A. (1999). *Dialogue journal writing and adult ESL students: A tool for learning language and culture.* Unpublished Master's Thesis. University of Alberta, Canada.

Paltridge, B. (1997). *Genres, frames and writing in research settings.* Philadelphia: John Benjamins.

Page, J. & Merivale, J. (2001). *Checkpoints with readings: Developing college English skills.* Toronto: Pearson Education Canada.

Phelan, J. (2005). *Living to tell about it: A rhetoric and ethics of character narration.* London: Cornell University Press.

Phillips. N., & Hardy, C. (2002). *Discourse analysis: Investigating processes of social* *construction.* London: SAGE.

Plett, H.F. (1991). Intertextualities. In J.S. Petofi (Series Ed.) & H.F. Plett (Vol. Ed.), Intertextuality (Vol. Ed.), *Research in Text Theory: Vol. 15. Intertextuality* (pp. 3-29). Berlin: de Gruyter.

Proctor-Hartley, B. (2006). Illustrative Observations from ELA 30-1 Diploma Examinations. *Cycle for Teaching: ELAC 2006.* Proceedings of the Conference of English Language Arts Council of the Alberta Teachers' Association, April 29, 2006, 36.

Ramanathan, V., & Kaplan, R. (2000). Genres, authors, discourse communities: Theory and application for (L1 and) L2 Writing Instructors. *Journal of Second Language Writing, 2*(2), 171-191.

Resnick, L.B., & Resnick, D. P. (1992). Assessing the thinking curriculum: New tools for educational reform. In B.G. Gifford & M.C. O'Connors (Eds.), *Changing assessments: Alternate views of aptitude, achievement and instruction* (pp. 37-75). Boston: Kluwer Academic.

Riffaterre, M. (1990). Compulsory reader response: The intertextual drive. In J. Still & M. Worton (Eds.), *Intertextuality: Theories and practice* (pp. 45 – 55). Manchester: Manchester University Press.

Santos, A. I. Y. (1934). *The development of written English expression of Filipino children.* (Doctoral Dissertation, University of Chicago).

Schiwy, M.A. (1996). *A voice of her own: Women and the journal-writing journey.* NY: Simon & Shuster.

Selzer, J. (2004). Rhetorical analysis: Understanding how texts persuade readers. In C. Bazerman & P. Prior (Eds.), *What writing does and how it does it: An introduction to analyzing texts and textual practices* (pp. 279 - 303). Mahwah, New Jersey: Lawrence Erlbaum.

Shepard, L.A., Flexer, R.J., Hiebert, E.H., Marion, S.F., Mayfield, V., & Weston, T.J. (1996). Effects of introducing classroom performance assessments on student learning. *Educational Measurement: Issues and Practice, 15(3),* 7-18.

Simmons, P.J. (1992). Archival research on the cold war era: A report from Budapest, Prague and Warsaw (Working paper No. 2). *Cold war international history project.* Washington, DC: Woodrow Wilson International Centre for Scholars.

Simpson, P. & Hall, G. (2002). Discourse analysis and stylistics. *Annual Review of Applied Linguistics, 22.* USA: Cambridge University Press, 136-149.

Slatterly, P. (1997). *Postmodern curricular research and alternative forms of data presentation.* Public Seminar/Occasional Paper presented to The Curriculum and Pedagogy Institute of the University of Alberta, 29, September, 1997.

Slomp, D. (2007). *Trapped between paradigms: Composition pedagogy in the context of a twelfth grade standardized writing assessment.* Unpublished doctoral dissertation, University of Alberta, Canada.

Still, J. and Worton, M. (1990). Introduction. In M. Worton & J. Still (Eds.), *Intertextuality: Theories and practices* (pp. 1-44). NY: Manchester University Press.

Stoetzler, M. & Yuval-Davis, N. (2002). Standpoint theory, situated knowledge and the situated imagination. *Feminist Theory* 3(12), 315-334.

Swales, J. (1990). *Genre analysis: English in academic and research settings.* NY: Cambridge University Press.

Swales, J.M. & Burke, A. (2003). "It's really fascinating work": Differences in evaluative adjectives across academic registers. *Corpus analysis: Language structure and language use*. Amsterdam: Rodopi, 1-19.

Sweet, J. A. (1974). *An analysis of the writing of elementary children, grades four through six, to determine the relationship between specified genre and the development and use of figurative language.* (Doctoral dissertation, Indiana University, 1974). Xerox University Microfilms.

Thomas, (1996). The diary as creative midwife: Interviews with three writers. In S.L. Bunkers & C.A. Huff. (Eds.), *Inscribing the daily: Critical essays on women's diaries* (pp. 169-188). USA: The University of Massachusetts Press.

Thompson, K. (2004). Journal writing as a therapeutic tool. In G. Bolton, S. Howlett, C. Lago and J.K. Wright's (Eds.), *Writing cures: An introductory handbook of writing in counseling and therapy* (pp. 72-85). NY: Brunner-Routledge.

van Dijk, T. A. (1997). Discourse as interaction in society. In T.A. van Dijk's (Ed.) *Discourse studies: A multidisciplinary introduction (Volume 2).* London: SAGE. 1 – 38.

van Dijk, T. (1999). On context. *Discourse & Society*, *10*(3), 291-292.

Valencia, S. (1990). A portfolio approach to classroom reading assessment: The whys, whats, and hows. *The Reading Teacher, 43*(4), 338-340.

Valencia, S. & Peters, C.W. (1991). You can't have authentic assessment without authentic content. *The Reading Teacher, 44*(8), 590-591.

Van Wart, A. (1992). 'Life out of art': Elizabeth Smart's early journals. In M. Kadar (Ed.), *Essay on life writing: From genre to critical practice* (pp. 21-27). Toronto: University of Toronto Press.

Ventola, E. (1988). Text analysis in operation: a multilevel approach. In R.P. Fawcett & D. Young (Eds.), *New developments in systemic linguistics: Vol. 2: Theory and application* (pp. 52-75). NY: Pinter.

Villanueva, V., Swearingen, J. & McDowall, S. (2006). Research in rhetoric. In P. Smagorinsky (Ed.), *Research on composition: Multiple perspectives on two decades of change* (pp. 170-186). NY: Teachers College Press.

Weiss, G. & Wodak, R. (2003). Preface. In G. Weiss & R. Wodak (Eds.), *Critical discourse analysis: Theory and interdisciplinarity* (pp. vi-ix). UK: Palgrave Macmillan.

Weiss, G. & Wodak, R. (2003). Introduction: Theory, interdisciplinarity and critical discourse analysis. In G. Weiss & R. Wodak (Eds.), *Critical discourse analysis: Theory and interdisciplinarity* (pp. 1-35). UK: Palgrave Macmillan Ltd.

Widdicombe, S. (1995). Identity, politics and talk: A case for the mundane and the everyday. In S. Wilkinson & C. Kitzinger (Eds.), *Feminism and discourse: Psychological perspectives* (pp. 106-128). London: SAGE.

Widdowson, H.G., (2000). Object language and the language of the subject: On the mediating role of applied linguistics. *Annual Review of Applied Linguistics 20*, 21-33.

Wikipedia, (n.d). Retrieved April 24, 2007, from http://en.wikipedia.org

Wilkinson, S. & Kitzinger, C. (1995). Introduction. In S. Wilkinson & C. Kitzinger (Eds.), *Feminism and discourse: Psychological perspectives* (pp. 106-128). London: SAGE.

Winter, R., Buck, A. & Sobiechowska, P. (1999). *Professional experience & the investigative imagination: The art of reflective writing.* NY: Routledge.

Wodak, R. (1989). Introduction. In R. Wodak (Ed.), *Language, Power and Ideology: Studies in political discourse* (pp. i-xix). Amsterdam: John Benjamins.

Wright, J. (2004). The passion of science, the precision of poetry: Therapeutic writing- a review of the literature. In G. Bolton, S. Howlett, C. Lago and J.K. Wright's (Eds.), *Writing cures: An introductory handbook of writing in counseling and therapy* (pp.7-18). NY: Brunner-Routledge.

Zimmerman, E. N. (1994). On definition and rhetorical genre. In A. Freedman and P. Medway (Eds.), *Genre and the new rhetoric* (pp. 125 - 131). London: Taylor & Frances.

Appendix A

January 2006 English Language Arts 30-1 Examination Information

ENGLISH LANGUAGE ARTS

INTRODUCTION

There are two basic aims of senior high school English language arts. One aim is to encourage, in students, an understanding and appreciation of the significance and artistry of literature. A second aim is to enable each student to understand and appreciate language and to use it confidently and competently for a variety of purposes, with a variety of audiences and in a variety of situations for communication, personal satisfaction and learning.

An appreciation of literature and an ability to use language effectively enhance students' opportunities to become responsible, contributing citizens and lifelong learners while experiencing success and fulfillment in life. As strong language users, students will be able to meet Alberta's graduation requirements and will be prepared for entry into post-secondary studies or the workplace. Students will also acquire employability skills: the fundamental, personal management and teamwork skills they need to enter, stay in and progress in the world of work. Senior high school students must be prepared to meet evolving literacy demands in Canada and the international community.

The Importance of Studying Literature

The study of literature allows students to experience, vicariously, persons, places, times and events that may be far removed from their day-to-day experiences. Literature invites students to reflect on the significance of cultural values and the fundamentals of human existence; to think about and discuss essential, universal themes; and to grapple with the intricacies of the human condition. The study of literature provides students with the opportunity to develop self-understanding. They imagine the worlds that literature presents and understand and empathize with the characters that literature creates.

By studying Canadian literature, students are able to reflect on ideas and experiences of citizenship from Canadian perspectives. The study of Canadian literature helps students to develop respect for cultural diversity and common values.

By studying works of literature, students come to understand how text creators use language to produce effects, such as suspense, humour and pathos, and to create multiple layers of meaning. By studying the craft of text creators, students develop their own creative and cognitive abilities.

The Importance of Language

The Nature of Language

Language is the basis of communication and the primary instrument of thought. It is a social and uniquely human means of exploring and communicating meaning. As well as being an important element of culture, language is essential for forming interpersonal relationships, extending experience, reflecting on thought and action, and contributing to society.

Language Development

Language development is contextual. Students enhance their language abilities by using what they know, continuously and recursively, in new and more complex contexts and with increasing sophistication. They reflect on and use prior knowledge to extend and enhance their language abilities and understanding. By learning and incorporating new language structures into their repertoire and using them in a variety of contexts, students develop language fluency and proficiency.

Language Learning and English Language Arts

While students learn about language in all subject areas and in contexts outside of school, English language arts teachers have a central role in language learning because of their *focus* on language, its forms and its functions. It is the English language arts teacher who helps students develop and apply strategies for comprehending, responding to and creating a variety of texts in a variety of situations.

Critical Thinking and Learning through Language

Critical thinking, learning and language are interrelated. Students use language to make sense of and bring order to their world and to play an active role in various communities of learners within and beyond the classroom. They use language to examine new experiences and knowledge in relation to their prior knowledge, experiences and beliefs. They make connections, anticipate possibilities, reflect upon and evaluate ideas, and determine courses of action. By becoming critical thinkers, students also become independent, successful and contributing members of society.

Metacognition

Language study helps students develop an awareness of the strategies that they use to complete learning tasks successfully and to talk about, write about and represent themselves as learners. In essence, the study of language enables students to develop metacognition: it enables them to become more consciously aware of their own thinking and learning processes and to gain greater control of these processes.

Essentially, metacognition involves reflection, critical awareness and analysis, monitoring, and reinvention. Students who are engaged in metacognition recognize the requirements of the task at hand, reflect on the strategies and skills they may employ, appraise their strengths and weaknesses in the use of these strategies and skills, make modifications, and monitor subsequent strategies.

Many of the specific outcomes in this program of studies emphasize metacognition. Students recall and describe *what* they have done in a particular situation, and recount *how*, *when* and *why*. Students then assess the value of the strategies they have used, make modifications to them or abandon them in favour of new approaches, and monitor the use of these reworked or new strategies in future situations.

The English Language Arts

The senior high school English language arts program highlights six language arts—listening, speaking, reading, writing, viewing and representing.

Senior high school students engage all six language arts as they study texts and as they create their own texts in relevant situations for a variety of purposes and audiences. **All of the language arts ar einterrelated and interdependent; facility in one strengthens and supports facility in the others.**

Listening and Speaking

Oral language is the foundation of literacy. Through listening and speaking, individuals communicate thoughts, feelings, experiences, information and opinions, and learn to understand themselves and others. Oral language is used to tell a community's stories and to convey many of its values, beliefs and traditions.

Listening and speaking enable students to explore ideas and concepts, as well as to understand and organize their experiences and knowledge. Students use oral language to learn, solve problems and reach goals. To become discerning, lifelong learners, students need to develop fluency and confidence in their oral language abilities. They benefit from many opportunities to listen and speak, both informally and formally, for a variety of purposes and with a variety of audiences.

Reading and Writing

Written language is a powerful means of communicating and learning. Reading and writing enable students to extend their thinking and their knowledge and use of language, to increase their understanding of themselves and others, and to experience enjoyment and personal satisfaction.

Reading provides students with a means of accessing the ideas, perspectives and experiences of others. By using effective reading strategies, students construct meaning and develop thoughtful and critical understandings and interpretations of a variety of texts. They also use reading strategies to reconstruct the meanings of others.

Writing enables students to explore, shape and clarify their thoughts and to communicate these thoughts to others. By using effective writing strategies, students discover and refine ideas, and compose and revise with increasing confidence and skill.

Viewing and Representing

Visual imagery is an integral part of contemporary life. By developing viewing strategies and skills, students come to understand the ways in which images may be used to convey ideas, values and beliefs. Critical viewing enables students to acquire and assess information, appreciate the experiences of others, and understand and evaluate others' ideas and perspectives.

Representing may be envisioned as the expressive counterpart of viewing. Visual representation enables students to communicate their ideas through a variety of text forms, including posters, diagrams, photographs, collages, video presentations, visual art, tableaux and mime.

Representing, however, extends beyond the visual. For example, representations may have an oral component. A speaker's tone of voice can convey, or represent, his or her feelings and attitudes. Music and sound effects that are selected to accompany a dramatic monologue, a dialogue or a readers' theatre presentation may be representational in that they set a mood and convey an atmosphere.

Representing is also manifested in print. Tables and figures that accompany informative texts may suggest spatial relationships, time sequences, and relationships between and among concepts and ideas. Posters and other examples of promotional print texts typically employ design principles, such as alignment and repetition, to represent relationships and to create emphases.

Text and Context

Broadening the Definition of "Text"

This program of studies defines the word "text" broadly. The texts that senior high school students study in their English language arts courses include works of literature and other texts in oral, print, visual and multimedia forms. Students also create texts in a variety of forms and media.

Oral texts include storytelling, speechmaking, discussion and conversation. Oral texts are used in a wide range of contexts: casual and formal, immediate and distant. As speakers and listeners, students need opportunities to use oral texts with a variety of audiences for a variety of pragmatic and aesthetic purposes. By creating and responding to a variety of oral texts, students obtain and communicate information, build relationships with others, and develop self-confidence and self-understanding.

Print texts include books, journals, magazines and newspapers. Both as writers and readers, students need to experience a wide range of print texts and use print texts for a variety of purposes. Students read literary, informative and persuasive texts for pleasure and knowledge. They write texts to communicate ideas clearly, artistically and with integrity. Through written response to literature, students come to appreciate the ways in which literature engages the imagination, conveys human experience and comments on the human condition. Students write a variety of texts, including informative and persuasive texts, to make sense of ideas and to convey these ideas. They write to express their own and others' experiences and perspectives and to provide enjoyment for themselves and others.

Visual texts include pictures, collages, diagrams, tableaux, mime and nonverbal communication. Visual texts, like their oral and print counterparts, have a variety of purposes and audiences, and occur in a wide range of contexts. Students need opportunities to create and respond to a range of visual texts; they need to recognize, analyze and respond to ways in which visual texts construct reality and influence their perceptions.

Multimedia texts include demonstrations and oral presentations, videos and films, graphic novels and cartoon strips, plays, drum dancing, and Internet Web sites. Any text that combines an oral component with a visual component, a print component with an oral component, or a print component with a visual component is a multimedia text. Many multimedia texts combine components of all three text types—oral, print and visual—to achieve their effects.

Defining "Context"—Purpose, Audience and Situation

"Context" includes any element present in a communication situation that influences the creation and interpretation of text. This program of studies emphasizes the importance of context, including purpose, audience and situation, in the student's engagement with and creation of text. A text creator's understanding of purpose and audience will influence his or her selection and development of form and content. Similarly, other elements of the context within which a text is being produced, such as constraints of time and space and issues of gender and culture, will affect the production of text.

Students comprehend, respond to and create texts for a variety of purposes. When involved in the study and creation of literary texts, and when responding to literature personally, critically and creatively, students reflect upon the human condition and develop and refine their understandings of themselves as human beings. They also learn to appreciate the artistic quality of language and how language may engage both mind and spirit.

At other times, students comprehend, respond to and create texts to present information, to convey ideas and to persuade. When involved in studying and creating informative and persuasive texts, students form understandings about the interplay between fact and opinion, support and generalization, connotation and denotation, literal meaning and figurative meaning, and argument and emotion.

In some communication situations, the audience is imagined by the originator of the communication. This audience can also be somewhat removed from the immediate context of the communication; and the context itself can be free of constraints of time and space, such as when one reads a novel. In other communication situations, the audience is specific and actual—a "target" audience—and is present within the immediate context of the communication. The context itself may be defined by limitations of time and space and by expectations influenced by audience characteristics, such as age, gender and culture.

Senior high school students must be able to communicate well in a variety of contexts—for a variety of purposes, with a variety of audiences and given a variety of situations.

Balancing Expectations for Matters of Correctness and Matters of Choice

Within certain contexts in each course, student mastery of spelling, punctuation and capitalization, usage, grammar, and sentence construction is expected. However, the degree to which such mastery is expected will depend on the length and complexity of created texts and the familiarity of contexts.

When students are engaged in familiar contexts—straightforward purposes, familiar audiences and straightforward situations—control of matters of correctness is expected. When students are engaged in less familiar contexts and are taking risks by experimenting with matters of choice, e.g., using more complicated textual structures, rhetorical devices and stylistic techniques, they may demonstrate less control of matters of correctness.

This program of studies contains many specific outcomes that deal with matters of correctness. See subheading 4.2.4 under General Outcome 4. In English Language Arts 10-1 and 10-2, students are expected to consolidate their learnings from the K–9 program of studies and to master aspects of correctness, such as punctuation, grammatical agreement and sentence construction. In English Language Arts 20-1, 20-2, 30-1 and 30-2, students are expected to apply this mastery in contexts that are increasingly sophisticated and complex.

Technology and English Language Arts

Primarily, students will learn how to use information and communication technologies by taking courses in career and technology studies (CTS). However, it is appropriate that students be encouraged to apply the knowledge, strategies and skills that they have learned in CTS, at home and in the community, by using, as appropriate, design elements, inquiry technologies and presentation technologies as tools for managing information and communicating in their English language arts classes.

Senior High School English Language Arts Course Sequences

Two course sequences have been developed in order to accommodate a diverse range of student needs, interests and aspirations—English Language Arts (ELA) 10-1, 20-1, 30-1 and English Language Arts (ELA) 10-2, 20-2, 30-2. English Language Arts 10-1, 20-1, 30-1 replaces English 10–20–30, and English Language Arts 10-2, 20-2, 30-2 replaces English 13–23–33.

Both course sequences are organized according to the same five general outcomes. In addition, the specific outcomes that support General Outcomes 1, 3 and 5 are exactly the same for students in ELA 10-1 and 10-2, for students in ELA 20-1 and 20-2, and for students in ELA 30-1 and 30-2. Combined, the specific outcomes supporting these three general outcomes constitute approximately one third of the entire program of studies.

The two course sequences are similar also in that they both:

- maintain high standards to meet graduation requirements

- require that students write a diploma examination upon completion of the 30-level course
- can be used toward the application of the Alexander Rutherford Scholarships for High School Achievement
- feature the six language arts—listening, speaking, reading, writing, viewing and representing
- encourage student metacognition, student self-assessment, and student collaboration and teamwork
- emphasize correct and effective communication in a variety of formats, including communication for pragmatic purposes
- have a minimum requirement for Canadian content
- connect with some of the information and communication technology outcomes
- require students to apply inquiry or research skills
- emphasize career development directions
- emphasize the importance of context, including studying purpose, audience and situation, in the creation and comprehension of texts
- emphasize a definition of "text" that includes oral, print, visual and multimedia forms.

There are, however, important differences between the two course sequences. These differences are found in this program of studies in the specific outcomes supporting General Outcomes 2 and 4. Combined, these specific outcomes constitute approximately two thirds of the program of studies. Differences are also found in two important sections—Minimum Requirements: Text Study and Minimum Requirements: Text Creation (see pages 10 and 11). In general, differences between the two course sequences correspond to differences in student needs, interests and aspirations.

In terms of student needs, there are different expectations for students in each course sequence. For example, in relation to the study of texts, standards vary according to the complexity of the material and the development of reading skills. Generally, these standards are lower for students in the ELA 10-2, 20-2, 30-2 course sequence, which explains why in Specific Outcome 2.1.2 (a), six additional reading comprehension strategies are provided for students, including the strategy of seeking teacher assistance. This example illustrates that differences in student needs may be related to the degree of independence demonstrated and the level of skills acquired.

This is an important distinction between the two course sequences. To provide a comparison for the same specific outcome, students in the ELA 10-1, 20-1, 30-1 course sequence are expected to understand the subtle nuances and symbolic language found in increasingly sophisticated literary texts. To do this successfully, these students are expected to develop close reading skills in order to understand contextual elements and subtext. In addition to developing reading comprehension skills, students in the ELA 10-1, 20-1, 30-1 course sequence may need to develop or improve critical and analytical reading skills.

In relation to the creation of texts, students in the ELA 10-1, 20-1, 30-1 course sequence for Specific Outcome 4.2.4 (f) are expected to demonstrate proficiency with sentence construction and to be able to review and revise texts in progress to correct common sentence faults, such as the comma splice, run-on sentences and unintended sentence fragments, by the end of ELA 10-1. On the other hand, students in the ELA 10-2, 20-2, 30-2 course sequence for Specific Outcome 4.2.4 (f) are expected to develop sentence construction skills and to be able to detect and correct common sentence faults, such as run-on sentences and unintended sentence fragments, over the three years they are enrolled in senior high school. An additional expectation for ELA 20-1 and 30-1 is that students are expected to use punctuation and rhetorical structures in a unique way to create effect. These examples illustrate that differences in student needs between the two course sequences may also be related to differences in the length of time needed and the degree of difficulty involved in learning the skills.

The program of studies also presents distinctions betweenthetwocoursesequencesintermsofthe emphasis given to particular forms of texts that students will study and create. These distinctions provide assumptions about differences in student interests for each of the two course sequences. For example, in the ELA 10-1, 20-1, 30-1 course sequence a greater degree of emphasis is given to the study of essays and Shakespearean plays, while in the ELA 10-2, 20-2, 30-2 course sequence a greater degree of emphasis is given to the study of popular nonfiction (news stories, feature articles, reviews, interviews and other forms of informative and persuasive text, including technical writing) and feature films.

In terms of the emphases on texts that students will create, differences occur in the types of responses that will be generated. While the ELA 10-2, 20-2, 30-2 course sequence places a greater degree of emphasis on the creation of personal responses to contexts (elements present in any communication situation), the ELA 10-1, 20-1, 30-1 course sequence places a greater degree of emphasis on the creation of personal responses to texts. Further, the ELA 10-1, 20-1, 30-1 course sequence places a greater degree of emphasis on critical/analytical responses to literary texts, while the ELA 10-2, 20-2, 30-2 course sequence places a greater degree of emphasis on critical/analytical responses to print and nonprint texts other than literary texts.

These differences between the course sequences in terms of the emphasis on texts that students will study and create may appeal to student interests when they make the decision to take a particular course sequence. Students who are interested in the study of popular culture and in real-world contexts may prefer to take the ELA 10-2, 20-2, 30-2 course sequence. Students who are interested in the study, creation and analysis of literary texts may prefer to take the ELA 10-1, 20-1, 30-1 course sequence.

Student interests will directly influence their future aspirations for post-secondary study as well. Since the ELA 10-1, 20-1, 30-1 course sequence provides a more in-depth study of text in terms of textual analysis, students who aspire to careers that involve the development, production, teaching and study of more complex texts need to register in this course sequence. Since the ELA 10-2, 20-2, 30-2 course sequence provides for the study of texts at a variety of different levels of sophistication, to meet the needs of a more diverse student population in terms of student aspirations and abilities, students who aspire to post-secondary education, but not necessarily to careers related to the English language arts, may register in this course sequence.

Not all post-secondary institutions, however, accept ELA 30-2 for entry. In general, students who plan to attend a post-secondary institution, regardless of their specific career aspirations, need to familiarize themselves with the entry requirements of the institution and program they plan to enter.

For students who require ELA 30-1 to enter a post-secondary program and are registered in the ELA 10-2, 20-2, 30-2 course sequence, the preferred transfer point to the other course sequence is at the 20-level, depending on the student's ability. Students who meet the requirements may decide to take ELA 20-2, transfer to the other course sequence and take ELA 20-1, and then take ELA 30-1. Students generally experience more success following this pathway.

A variety of characteristics, such as family backgrounds, learning experiences, peer relationships, learning styles, and the accompanying changes involved in making the transition to Grade 10, can influence a student's placement and success in a course. Teachers need to understand the differences between the two course sequences in terms of their students' needs, interests and aspirations to ensure that appropriate placement occurs and to accommodate student differences within each course when the classroom is blended.

Local jurisdictions will continue to group students for instruction to meet their needs and the needs of the local community. Some schools may choose to group students by past achievement, according to Grade 9 results, or by teacher evaluation of

Appendix B

January 2006 English Language Arts 30-1 Examination Information

Assessment Standards and Practices for the English Language Arts 30–1 Examination

Standards	Standards for the assessment of reading and writing will remain at levels established for English 30.	
Weightings	The **diploma examination mark** and the **school-awarded mark** each constitute 50% of a student's final mark in English Language Arts 30–1.	
Examination Format and Weightings	The English Language Arts 30–1 diploma examination is made up of two parts: **Part A: Written Response (50%)** and **Part B: Reading (50%)**.	
Part A: Written Response Assignments, Scoring Categories, and Weightings	**Personal Response to Texts Assignment (20%)** • Ideas and Impressions 10% • Presentation 10%	**Critical / Analytical Response to Literary Texts Assignment (30%)** • Thought and Understanding 7.5% • Supporting Evidence 7.5% • Form and Structure 5.0% • Matters of Choice 5.0% • Matters of Correctness 5.0%
Part B: Reading	The *Part B: Reading* component is an assessment of students' abilities to read a variety of literary texts closely. Critical reading and thinking skills, understanding of vocabulary, appreciation of tone, figurative language, and rhetorical devices, understanding of the purposes and effects of writers' choices, and appreciation of human experience and values reflected in literature will be assessed. **Text types** include excerpts from **extended texts**—novel, book-length nonfiction, modern and/or contemporary drama (including television or radio scripts or screenplays), and Shakespearean drama—**and shorter texts**—poetry (may include song), short story, visual texts (including photographs, advertisements, posters, photographic compositions), persuasive, personal, expository, biographical, and autobiographical essays, and popular nonfiction (including news stories, feature articles, reviews, interviews, technical writing). Some questions will be **linked** to more than one reading selection; that is, they will ask students to consider two or more readings connected by context and/or theme.	
Examination Writing Time Allowed	Both the *Part A: Written Response* and *Part B: Reading* components were developed to be completed in **2 ½ hours**; however, an additional **½ hour** is allowed for students to complete each component.	

For the purposes of this dissertation, the original format of the posted electronic source ***A guide for students: Preparing to write the English language arts 30-1 diploma examination in 2006-2007*** has been slightly adapted.

Understanding the Examination

Your **school-awarded mark** is worth **50%** of your final mark and the **diploma examination mark** is worth the other **50%** of your final mark.

Part A: Written Response consists of two thematically related writing assignments. The **Personal Response to Texts Assignment** is worth 20% of your total examination mark. The **Critical / Analytical Response to Literary Texts Assignment** is worth 30% of your total examination mark. Part A is developed to be completed in 2 ½ hours; however, you may take an additional ½ hour to complete Part A (for a total of **3 hours**).

Part B: Reading has one booklet containing selections from fiction, nonfiction, poetry or song, Shakespearean drama, and modern drama (including television or radio scripts or screenplays) and a second booklet with 70 multiple-choice questions about these selections. Part B is developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete Part B (for a total of **3 hours**).

The Personal Response to Texts Assignment

The Personal Response to Texts Assignment requires you to explore a given thematic topic in response to texts provided in the examination booklet. Texts will include visual text(s) and any combination of poetry, fiction, and/or nonfiction. A brief comment relating the texts to the thematic topic will be provided. The assignment will allow you to write about what these texts suggest to *you* about the topic presented.

Select a prose form that is appropriate to the ideas you want to express and that will enable you to communicate effectively to the reader. Do not use a poetic form. Support and develop your response with reference to one or more of the texts and to your previous knowledge and/or experience. You may respond from a personal, creative, and/or analytical perspective. Make a careful and purposeful choice when selecting a prose form and a perspective because your choices determine the set of expectations your audience will have as they assess the success of your presentation.

The time suggested to complete the Personal Response to Texts Assignment is **approximately 45 to 60 minutes.** Be sure to give yourself an appropriate amount of time for planning and revision.

The Personal Response to Texts Assignment is worth 20% of the total examination mark (Parts A and B combined) and is assessed according to two scoring categories: **Ideas and Impressions**, and **Presentation**, each worth 10% of the total examination mark. This assignment also introduces you to the thematic topic of the Critical / Analytical Response to Literary Texts Assignment.

Suggestions for Writing the Personal Response to Texts Assignment

Because the Personal Response to Texts Assignment is thematically connected to the Critical / Analytical Response to Literary Texts Assignment, read and reflect upon both assignments before you begin the first assignment.

As you read the texts provided, consider all titles, captions, commentary, and footnotes. This information may help you to understand the texts and their contexts. Choose a planning strategy that is effective for the ideas that you want to communicate.

You are expected to reflect on and explore ideas and impressions prompted by texts provided in the examination and the assignment topic. Your composition will be assessed on the basis of your ability to relate the topic to your ideas and impressions of a text or texts and to your previous knowledge and/or experience. When considering which text to reference, select the text that is most relevant to your own ideas. Compositions that do not demonstrate a connection to one or more of the texts provided in the examination are assessed as Insufficient. A composition will also be assessed as Insufficient if the student has responded using a form other than prose, if the student has written so little that it is not possible to assess Ideas and Impressions, or if there is no evidence that the topic presented in the assignment is addressed by the response. Insufficient is a special category. It is not an indicator of the quality of the response; however, being assessed as Insufficient means your response will not receive a score for Ideas and Impressions or for Presentation.

There is no prescribed answer or approach to the Personal Response to Texts Assignment. **As you read and reflect upon each text, ask yourself the following questions**:

- What ideas, feelings, or impressions does the text communicate to me about the topic?
- What details in the text create and convey these ideas, feelings, or impressions?
- What have I experienced or learned that is relevant to my ideas, feelings, or impressions of the topic and/or the text?
- What ideas and support will allow me to compose the most effective response to the topic?
- **How might one or more of these texts relate to one another, my ideas, and the topic?**

Because students' responses to the Personal Response to Texts Assignment vary widely—from philosophical discussions to personal narratives to creative approaches—you will be asked to briefly identify the central idea from each of the texts that you reference in your response. In the Planning section, you will also be asked to identify what idea you intend to explore. As you indicate the central ideas most relevant to what you intend to explore, you may be directing your writing.

Having confidence in what you are writing about will enhance the creation of your writing voice. Trust your ideas. Use your time efficiently. If your response is clear, focused, organized, on topic, and supported with reference to the text or texts provided and to your previous knowledge and/or experience, you have done all that you can to be successful. **Remember**, you need only respond to one text, but the connection to the text must be clear to your audience.

When considering the prose form that will best communicate your ideas, ask yourself the following questions:

- What prose form will allow me to communicate my ideas and impressions most effectively?
- What prose forms have allowed me to communicate successfully in the past? Have I been able to master a creative approach? Are my skills better suited to a personal or analytical composition in the context of a timed test?
- What prose form will best suit the ideas I want to present to the audience?
- How can I use language and develop my ideas to make my writing communicate effectively?

The Critical / Analytical Response to Literary Texts Assignment

The Critical / Analytical Response to Literary Texts Assignment asks you to demonstrate your understanding of a literary text (or texts) that you have studied in detail in your English Language Arts 30-1 course. The assignment is a further exploration of the topic introduced in the Personal Response to Texts Assignment. **You will be asked to write about how the topic is reflected in the ideas developed by the text creator**. You are expected to write a thoughtful, well-developed composition in which you synthesize your thinking about both the topic and your interpretation of your chosen text. Your composition will be assessed on the basis of your ability to express your understanding of the literary text, to relate that understanding to the ideas in the text to the assignment, and to support your ideas with evidence from your chosen text.

In this assignment, you must focus your composition on a text or texts *other than* those provided in the examination booklet. Compositions that refer only to the texts provided in the examination or that make no reference to literature studied are assessed as Insufficient. A composition will also be assessed as Insufficient when so little has been written that it is not possible to assess Thought and Understanding and/or Supporting Evidence, or the marker can discern no evidence of an attempt to fulfill the writing task presented in the assignment.

When considering which text to discuss, **select a literary text that you know well, that is meaningful to you, and that is relevant to the topic**. Choose from short stories, novels, plays, screenplays, poetry, films, or other literary texts that you have studied in English Language Arts 30–1.

The time suggested for you to complete the Critical / Analytical Response to Literary Texts Assignment, including time for *Personal Reflection on Choice of Literary Text(s),* is **approximately 1½ to 2 hours**.

The Critical / Analytical Response to Literary Texts Assignment is worth 30% of your total examination mark (Parts A and B combined) and is assessed according to five scoring categories: **Thought and Understanding** and **Supporting Evidence** (each worth 7.5% of your total examination mark) and **Form and Structure, Matters of Choice**, and **Matters of Correctness** (each worth 5% of your total examination mark).

Examples of the Standards for Students' Writing

from the January 2006

English Language Arts 30–1

Diploma Examination

•

Personal Response to Texts Assignment and
Critical/Analytical Response to Literary Texts Assignment

Alberta
EDUCATION

January 2006

English Language Arts 30–1
Part A: Written Response

Grade 12 Diploma Examination

Description

Time: 2½ hours. This examination was developed to be completed in 2½ hours; however, you may take an additional ½ hour to complete the examination.

Plan your time carefully.

Part A: Written Response contributes 50% of the total English Language Arts 30–1 Diploma Examination mark and consists of two assignments.

- **Personal Response to Texts Assignment**
  Value 20% of total examination mark
- **Critical /Analytical Response to Literary Texts Assignment**
  Value 30% of total examination mark

Recommendation: Read and reflect upon the whole examination before you begin to write. Time spent in planning may result in better writing.

Do not write your name anywhere in this booklet. Feel free to make corrections and revisions directly on your written work.

Instructions

- Complete the Personal Response to Texts Assignment first. The Personal Response to Texts Assignment is designed to allow you time to think and reflect upon the ideas that you may also explore in the Critical /Analytical Response to Literary Texts Assignment.
- Complete **both** assignments.
- You may use the following print references:
  –an English and/or bilingual dictionary
  –a thesaurus
  –an authorized writing handbook
- Space is provided in this booklet for planning and for your written work.
- Use blue or black ink for your written work.

Additional Instructions for Students Using Word Processors

- Format your work using an easy-to-read 12-point or larger font such as Times.
- Double-space your final copy.
- Staple your final printed work to the pages indicated for word-processed work for each assignment. Hand in all work.
- Indicate in the space provided on the back cover that you have attached word-processed pages.

PERSONAL RESPONSE TO TEXTS ASSIGNMENT

Suggested time: approximately 45 to 60 minutes

Carefully read and consider the texts on pages 2 to 4, and then complete the assignment that follows.

COMING SUDDENLY TO THE SEA

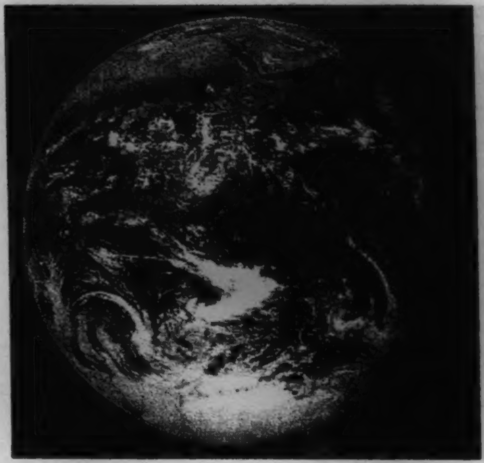
Coming suddenly to the sea in my twenty-eighth year,
to the mother of all things that breathe, of mussels and whales,
I could not see anything but sand at first
and burning bits of mother-of-pearl.
But this was the sea, terrible as a torch
which the winter sun had lit,
flaming in the blue and salt sea-air
under my twenty-eight-year infant eyes.
And then I saw the spray smashing the rocks
and the angry gulls cutting the air,
the heads of fish and the hands of crabs on stones:
the carnivorous sea, sower of life,
battering a granite rock to make it a pebble—
love and pity needless as the ferny froth on its long smooth waves.
The sea, with its border of crinkly weed,
the inverted Atlantic of our unstable planet,
froze me into a circle of marble, sending the icy air out in
    lukewarm waves.
And so I brought home, as an emblem of that day
ending my long blind years, a fistful of blood-red weed in
    my hand.

Louis Dudek

Dudek, Louis. "Coming Suddenly to the Sea." In *Collected Poetry*. Montreal: Delta Canada, 1971. Reproduced with permission from Gregory Dudek.

THE BLUE MARBLE

This classic photograph of Earth as seen by the Apollo 17 crew travelling toward the moon was taken on December 7, 1972.



"AS17-148-22727." Image courtesy of the Image Analysis Laboratory, NASA Johnson Space Center. http://eol.jsc.nasa.gov.

Detail of the Farnese Atlas by E.C. Krupp, photographer

Sitting on the broad shoulders of Atlas, a figure from classical Greek mythology, is a sky globe depicting the constellations of the night sky. At the 2005 meeting of the American Astronomical Society, Dr. Bradley Schaefer reported finding mathematical proofs that the globe at the top of the 2.13-metres-tall Roman statue is an accurate pictorial record of the Hipparchus star catalogue of 125 B.C. Hipparchus was perhaps the world's first great astronomer, but most of his fabled ancient texts recording his planetary observations have never been found. Dr. Schaefer's thesis casts doubt on historical interpretations of the work of later astronomers whose discoveries may now be rightfully attributed to Hipparchus.

"E. C. Krupp, Griffith Observatory."

from AWAY

By the time the baby, Liam, was six months old, she[1] had learned so many words that she carried on her studies on her own. The book she liked best was *Easy Lessons in General Geography*. On its maps she was able to see the island of Ireland shrink in comparison to the other, larger land masses, and her own island, Rathlin, disappear altogether from some representations of the world. She examined, with astonishment, engravings of deserts, jungles, and mountain ranges, exotic beasts that jumped or thundered through life in vast inland territories, birds too huge to fly, mice too huge to scamper, and strange human figures dressed as birds or beasts themselves. She learned that there were thousands of different languages in the world and wondered about the possibilities and the clamour of unfamiliar collections of sounds.

Night after night the small book in her hands overwhelmed her. The very idea of Poland left her stunned; its cities and rivers and paintings and population and indistinguishable sounds all going on while she was quiet in their cottage. And when she had recovered from Poland the page describing Holland would disorient her to such an extent that she would have to put the book down so that she could compose herself before facing Silesia.

"Is it true, then?" she would ask Brian after being shocked by the Maltese Islands or Tasmania, her eyes huge as if seeing it all there in front of her.

Laughing, he would cross the room, stand behind her with his arms encircling her neck so she felt the dry wool of his jumper next to her cheek. "Soon I'll teach you Latin," he would whisper, "and Greek."

Italy. Greece. Their temples built themselves in her imagination. She needed, she said to Brian, an example of the colour turquoise, as that was the colour of the sea there. He searched for days and then appeared with a shard of china where two and a half turquoise birds were frozen in flight. . . .

Her legend, which had preceded her to the mainland, stayed with her, of course, and denied her the kind of easy company another young wife might have had with those of the same sex, so she was often alone when Brian was working. But she was not unhappy. The world held her full attention, the same world from which she had been parted two years before. It absorbed her in exaggerated ways. Its vastness – continents, seas, and solar systems – described in the book seemed to break through the bounds of her body while she was reading. And the rest of the time the particularities of her daily life with its attendant objects and rituals gave her calm pleasure. The child alone was universe enough for her, his perfect body in her hands: the clear eye and small ear, sweet breath and smooth skin. But blankets and buckets, water or milk in a jug, a shelf that displayed her few pieces of blue willow china, a cast-iron pot, a knife, puddles outside the door, turf ready for the fire all gave her joy.

Brian had not called her back but she had come nevertheless into the world he had offered to her. The other had drifted away on a concealed current, floated elsewhere, visiting her only occasionally at night in dreams that disappeared in the new light of these mornings at the sound of the child's awakening cry.

Jane Urquhart

---

[1] she—refers to Mary, Liam's mother

"Excerpt" taken from *Away* by Jane Urquhart. Used by permission of McClelland & Stewart Ltd.

PERSONAL RESPONSE TO TEXTS ASSIGNMENT

Suggested time: approximately 45 to 60 minutes

The Assignment

In the poem "Coming Suddenly to the Sea," a new experience has had a profound effect on the speaker's perspective. The iconic photograph, *The Blue Marble*, taken during the last Apollo mission to land a person on the moon, gave the world the first view of Earth to include the south polar cap. The Farnese Atlas, detailed on page 3, provided a means to recover lost ancient wisdom that challenged existing beliefs about the earliest astronomers. In *Away*, as Mary, Liam's mother, learns to read and write, she confronts her new perspective.

What do these texts suggest to you about how a new perspective influences an individual's interpretation of the world? Support your idea(s) with reference to one or more of the texts presented and to your previous knowledge and/or experience.

In your writing, you must

- select a *prose form* that is appropriate to the ideas you wish to express and that will enable you to effectively communicate to the reader
- discuss ideas and/or impressions that are relevant to this assignment

Additional space is provided for planning in the examination booklet.

Personal Response to Texts Assignment

Initial Planning

You may respond from a personal, critical, and/or creative perspective. Keep in mind that you must communicate clearly to the reader your ideas and impressions regarding the texts and assignment regardless of the form you choose.

Briefly identify your choice of prose form, your reason(s) for choosing this prose form, and what you intend to communicate. ______________________________

____

____

____

____

There is additional space for planning on pages 8, 10, and 12.

Appendix C

Letter of Purpose and Consent

Gloria Michalchuk
(Provisional doctoral candidate)
Dept of Secondary Education
University of Alberta
Supervisor: Dr. Margaret Iveson

December 15, 2005

Re: Research Purpose and Consent

The following is an agreement between Learner Assessment, Alberta Education and Gloria Michalchuk concerning the genre and discourse analysis of Part A: Written Response of the English Language Arts 30-1 Diploma Examination by Gloria Michalchuk (Ph.D. candidate) under the guidance of Dr. Margaret Iveson and Dr. David Pimm.

Permission to conduct the research is granted provided the following agreements and conditions are maintained:

Agreements and Conditions:

- The research will commence on February 15, 2006; analysis of the examination database (the ELA 30-1 Part A: Written Response booklets) will be completed before the June 2006 marking session. Research will be conducted on site in a secured space provided by Alberta Education in the Financial Building.

- FOIPP guidelines are maintained since the researcher agrees that:
  - All booklets will remain exclusively coded according to in-house protocol (all markers/graders have no personal information about student writers); thus, booklets are devoid of all student writers' personal and demographic data.
  - coded research data (i.e. researcher notes, etc.) will be secured and then destroyed in a timely fashion to ensure confidentiality requirements of Alberta Education;
  - upon completion of the analysis of a *representative* sample of examination data, all examination data is returned to Alberta Education in its original form; writing or other marks must not be made on the booklets; all examinations must be replaced in their original boxes in the order in which they were randomized and scanned by Alberta Education;
  - quoting is limited to a sentence or less;
  - if occasional photocopying of any given student-text data is required for the researchers' purposes of coding, note-taking, etc., it must be done at

the researcher's expense, within the designated research site. Photocopies, if necessary, of any research data must remain at the research site.

- No references will be made to the grading of examination texts (i.e. quality or validity of rubric or examination texts in relation to the rubric)—scores assigned by markers will not be present on the booklets.
- Written comments regarding curriculum (in the researcher's thesis) will be restricted to a descriptive overview for the purposes of providing a historical and pedagogical context for the ELA 30-1 Part A: Written Response assessment redesign.
- Security clearance by Alberta Learning will be issued to Gloria Michalchuk and the following members of the supervisory committee: Dr. Margaret Iveson & Dr. David Pimm.
- The following written agreements are received by Alberta Learning in a timely fashion.

Written Agreements:
  - Confidentiality Agreement between the researchers and Alta Education;
  - an official letter of Purpose and Consent between the researchers and Alta Education;
  - "Child in Need of Protective Services" policies and obligations must be adhered to;
  - a Security Clearance check is provided by the researcher.

University and Researcher Agreements:
  - Ethics Review Approval

Appendix D

Examples of Societal Discourses in Letter Prose-Forms

Discourses of Poverty

Many of these children are so poor that they would not have gotten an opportunity to get to school. (L3)

I see how badly people of the third world countries....our Western culture wastes too much. (L88)

Where I'm from this is considered poverty-stricken. But in [name of country] this is considered...We lived the life of the middle-class North Americans. (L150)

When you traveled to [name of South American country]...you said you would never forget the sight of so many desperately poor children. Since then you have been donating and volunteering with international relief of the world due to experience. (L254)

Some of us are more educated and knowledgeable than others for not all of us have the same possibilities and therefore people from poor families wouldn't be able sometimes to afford education for their children because they barley (*sic*) had enough to buy food. (L306)

I was horrified to see pictures of crying, starving children in Africa. You become desensitized after a while of all the natural disasters and famines occurring constantly...the world innocent babies were dying from hunger. The shame and compassion...when my eyes were opened to the plight of other people in the world...When my perspective changed ...my self-centred world. (L315)

I was approached by homeless people, smelling of alcohol and...-the five of us- in a two-bedroom apartment. [Name of internet provider] disconnected our Internet once again. (L271)

Environmental Discourses

All of these stories of pollution affecting the environment...I decided not to believe in the media...I didn't really believe all those stories my father told me. (L101)

Our Western culture wastes too much...instead of buying extra food that just goes to waste, or letting the water run for no reason.... (L88)

Discourses of Societal Violence

Murder in a hotel while on vacation. (L225)

Racism incited by 911 toward residence (*sic*) from the Middle East. (L241)

Violence in video games, the media and on television in general. (L280)

The horror of the Holocaust. (L30)

Appendix E

Excerpts from Examinee-Generated Multiple-Entry Diary-Journal: Societal Discourses

Introduction

Included in this appendix are student-generated excerpts that reflect a variety of societal themes. Although societal themes are not the focus of this current study, the following data is meant to encourage research in the area of societal discourses in students' writing.

Local Themes

I have always lived in this Native town, surrounded by the reserves and the Native people....discussing Canadian issues...about Natives and how they laze around getting almost every thing for free, but not taking full advantage of this....reminded me of a story... J177

They [homeless] are struggling every day...a bed, enough food to eat, being warm enough through the day and night. J83

They would call me names...tell me I had some sort of disease...stopped calling me names...they ended up picking on this kid named Brian. J131

Today my mother was diagnosed with lung cancer. I showed up mainly because of her smoking habit...this habit grew on me. Because of the fact I am now a smoker, I think that my life could just as well be in jeopardy. J247

Critical Voices

An additional text-linguistic discovery worth noting is the presence of the *critical voice* which comments on human nature. The critical voice exists to varying degrees in the majority of multiple-entry responses. It tends to appear in the self-reflective sections which tend to be either in the opening or the final entry. The following examples warrant further research since the critical voice appears to be a route by which examinees can express their own discordant voices:

The world was never tragic, I just made it out to be like that. I was a pessimist, something that I hated. I had a lot of hate, I guess I hated myself for letting myself fail. But there's so many opportunities that I see now. J277

They [media] jump on it and squeeze it [events] until there is nothing left to be squeezed. They take everything out that can be taken out and put into a story, and once there is no more, the world moves on to the next story, and kills that one too. D360

Logically we are more like a parasite spreading on Earth, destroying and unsetting the once balanced ecology. We are going to be plagued with problems that our governments shrug off such as global warming and pollution. J276

The Earth like all things is surrounded by darkness such as we seen on Earth with war, violence, and hate. Yet like the astronauts in space, we are drawn toward the dot of beauty in a sea of darkness. J276

This perspective I had gotten on the world changed me, changed how I reacted to global issues and issues at home. Life is not a bed of roses. J177

Today my mother was diagnosed with lung cancer.... This type of situation really helps me realize that this world is no good to anybody, and we are all just put here sooner or later to die. J247

He has seen homeless people before, on the street asking for change...he realized that the world is not always an easy, gentle place, and for some people, things that he doesn't need...biggest concerns.... J83

But terrified for the day she [baby] is not here and out there in the real world. So much cruelty on this planet and out there is a frightening place.... She [infant] has made me believe in the good of horrible situations and helped me see the kindness in people and the darkness in most. J61

For all these deprived people, they must believe the world to be a cruel place, while a lot of other people are living it up in fancy houses...Most wealthy people do not even know what is going on in these poor foreign countries, which is pretty sad.... (J86)

At school when I tell all the kids about our universe, they do not seem to care. How could they not appreciate what man-kind has accomplished for us in previous years. (*sic*) D335

Constant disturbances from the reporters banging down my doors....by ignorant people....Not having to deal with the struggles of the world, or the conflicts between people or nations. D360

Overwhelmed Voices

I have recently been exceptionally bitter towards life and everything about it. I am looking forward to going, but at the same time I am not, because I sometimes wish that I could just curl up in a hole, and stay there for a year or two. J247

I need to get away; to escape from this life that lies in front of me of pain and staleness. My life is falling apart...J28

I am a bird...young bird...a wide open world with a free spirit but then I became locked in a cage...broken wings and no way to escape...the cage gets smaller. D10

I will live another life, a life away from my reality, away from all I have known. D123

What the world needs is to slow down and take a break. It is like a raging river…I need a break from the world… D360

Lone Voices

…but that we are mearly (*sic*) blessed to live in it. Being able to see the Earth in its sheer size and magnitude forces me to see that it is much bigger than us. J63

I have come to an overwhelming understanding…I would feel so small and worthless to this overpowering "blue marble"….As an individual you can find yourself being swallowed up in the world. J276

What can a single person do in the midst of billions. Can one great act counter the acts of the masses? J276

I am so minute in such a large world. J28

The earth from our window looks so tiny. Being out there in the vastness of space you realize how small we are in the universe. J261

I find out how very small my world actually is. J129

From here my life and all its problems seem so small and insignificant. D123

Just imagine Diary what a whole multitude of people could do to these less fortunate countries. D129

Philosophical Voices

To avoid a theoretical discussion on spirituality, I will transform what I perceive in responses to be a search for spirituality into a search of philosophical wonderings. These wonderings manifest as both questions and as statements:

Sitting here alone in the darkness of my room I feel so alone in this world, what has humanity really achieved. When do we find the end of the search for knowledge? As our technology advances…Is there other beings out in the vastness of space that do not think of the light bulb as a cornerstone of there civilianization? J276

There must be something more to life….certain facts that I have learned seem blurry to me. Why would places be made if people are just going to suffer? D335

We have not even begun to grasp the elegance of the Earth, so how are we able to go to the moon and space and understand the beauty of that? …we do not own the earth, we have not conqured (*sic*) it and do not appriceate (*sic*) it. J63

Must I be punished and thrown to the gutter after all the love I have let flow…If I must live in a world where this is always a possibility, than I must leave this place before the last morsel of my heart is torn. J219

Space is endless as far as I can see, what if there is something else out there, we are only one small universe who knows how many more there could be? J288

My innocence to the world was lost that cold, dark…How can we live in a world where we think killing innocent people can solve problems? With this new perspective I was shocked and appalled at human beings in the world. D233

I cannot fathom how one could be a racist, or discriminate against another for any reason. [personal story of racism] If the same thing happened today, I would denounce the culprit, and explain to him that there really isn't a lot of difference from one human to another. J86

If everyone gave a little, we would all be better off….I realize the importance of helping others out. D132

I will do anything I can to take this into account and also join in and put a stop to war and violence. D233

I want to help those people in need…make this information I have learned over the years useful and meaningful. I want to teach kids what I was taught. If the poverty of a country cannot be changed, at least there (*sic*) knowledge and education can broaden. You can't stop anyone from learning. D335

The weak and vulnerable individuals in this world always seem to cover up their limitations with a mask of delusion. J28

Even the greatest explorers have barely scratched the surface of the ocean. Your outlook is totally different when you realize that as humans we only understand a microscopic area of the world in which we live. J261

Humans are now finally able to conquer space….Now due to an increase of technology we are able to satisfy our thirst of wanting to know more….we are able to grasp the universe in our hands. J63

I have come to appreciate the exquisiteness of life, and that of my own fragile existence. J28

If everyone gave a little, we would all be better off. D132

How our life hangs so delicately between destruction and life…. J261

Humorous Voices

As earlier noted, a unique quality of multiple-entry responses as a group is the inclusion of humour and sarcasm. Previous quotations demonstrate these two moods and literary strategies as do the following:

> I have just finished the book, "Easy Lessons in General Geography"…wonderful maps…I mean I never knew new islands like Ireland could shrink or that some could even disappear like the island that I am from. I mean it has just vanished from the earth as if it never existed. I will never get to see it or visit. In this book I also learned that there were birds that were just too huge to fly and mice to big to scamper. How can a mouse be too big to scamper? J98

> To be completely honest I, of all people, should not be writing a journal. I can think of one hundred better things I could be doing with time; shopping, catching a new flick, or just regular partying with the group…watching pointless reality t.v. shows and eating the same old junk food…I am quite content with my life style. J251

> Her giving me this book for Christmas. I believe it's called something along the lines of, "Easy lessons in General Geography". I recall asking for an I-pod…This one book has put the world at a much larger perspective for me. It sounds like an incredibly large accomplishment for only one geography book, but perhaps it's a gateway for much more. J251

> I have started reading the geography book to say that it's no less then fantasizing. It's as if I have been in a shell the last seventeen years of my life! J251

> I guess those kids are not as priviledged (*sic*) as I am…There (*sic*) perspective must be very blond and boring. D335